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20 THE ENCYCLOPEDIA OF HEAVY METAL: VOL. 2 THE STARS

e've said it before... and we'll say it again, heavy metal is a form rightfully proud of its rich history. Indeed, no contemporary style has continually impacted the world's collective psyche like metal in all its varied and ever-evolving permutations! During its four decades of existence, the style has frequently been forced to battle against critical scorn and mainstream apathy along its path to revolutionize rock and roll. At the same time, despite its occasional lack of mainstream acceptance, hard rock has managed to produce some of the biggest stars the world has ever seen—the most famous and infamous rock performers of all-time! With all that in mind, we thought this would be the ideal opportunity to pay homage to virtually all the stars who have played their part in contributing to heavy metal history. Thus, we present the Encyclopedia of Heavy Metal Vol. 2: The Stars, an amazing look at the performers who through their on-stage and studio efforts have helped catapult the hard rock empire to the top of the charts, time and time again. Here we pay homage to hundreds of the metal's form's best-known artists— along with many who may have slipped through the cracks—to make sure that this is the most comprehensive magazine of this type ever presented... anywhere. So we hope you enjoy perusing our special issue, the Encyclopedia of Heavy Metal Vol. 2: The Stars, as much as we enjoyed creating it for you.

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LET US KNOW WHAT'S ON YOUR MIND!

FACING HARD ROCK'S FUTURE

I'm really happy knowing that heavy metal is in good hands as it faces the future. Recently I've been turned on to bands like Atreyu, Daath and Poison The Well thanks to articles I read about those bands in **Hit Parader**, I went out and bought their albums, and for the most part, they rocked.

Melody Hampton, VA I keep reading about the "current metal revolution" and I've got to ask, what exactly is this revolution, and who is leading it? Is today's "new school" metal really different from "old school" metal? I don't think so, except that the bands have shorter hair and don't jam for 20 minutes on every song they play on stage. Bill

Pueblo, CO

ALL-TIME TOP 100s

Your recent special issues featuring **Heavy Metal's All-Time Top 100 Live Bands** and **Top 100 21st Century CDs** really rocked my world! Not only did you present a lot of my favorite acts, but you also alerted me to some artists that I wasn't that familiar with. As a true heavy metal fan, I was eager to compare how your opinions matched (or differed) from mine. While we didn't always see eye-to-eye (or ear-to-ear) we did find ourselves liking much of the same stuff.

Drew

Lancaster. PA

I enjoyed your recent "Ultimate Collector's Issue" featuring heavy metal's all-time best. But while I agree with a lot of what you presented, I think I noticed a real bias

towards bands that are currently popular over time-tested hard rock champions. Do groups of relatively recent vintage like Lamb of God and Mastodon really belong in your Top 100 lists, when many classic acts from the '70s, '80s and '90s go starving for attention? I think not. Who put that list together, a bunch of 18 year olds who can barely recall the "good ol' days" of Marilyn Manson? Benny College Park, MD

Wow! Thank you so much for putting in the time and effort



I'm glad to see that **Hit Parader** is *finally* beginning to focus more attention on the up-and-coming stars of the hard rock world. I've read enough about Ozzy, Korn, Slipknot and Metallica to last a lifetime. I'm not saying that I don't still love those bands, because I do. But it was great to read about young groups like Bullet For My Valentine, Operator and Amorphis as well. If hard rock has a big future (and we all hope it does!) then these are the bands that are gonna take it there.

Mike Donnelson, IA

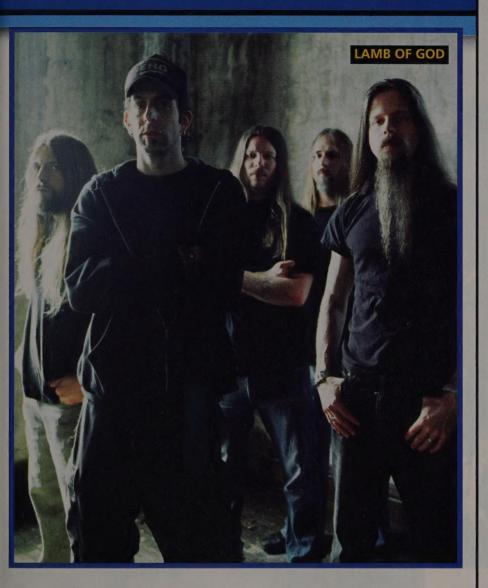
Why do you foolish people waste space on a lot of young bands that have no hope of ever surviving past their first albums? You would sell a lot more copies of your magazine if you just went wall-to-wall with the biggest stars in metal... the bands that people really want to know about. Just give me 25 pages of Slipknot or Metallica every month and leave those new guys in the dark. Let them prove that they belong on your hallowed pages before you provide them with so much space.

Tracy New Orleans, LA



required to make all of your **Heavy Metal's All-Time Top 100** issues the best ever! I love each and every one of them, and PLEASE keep them coming. They've all been both entertaining and educational (and as you guys like to say, "amusing and annoying"), and the photos have been cool too. You must have had a dozen people working overtime to gather together all the info you squeezed into those issues, and I wanted you to know that all your hard work was appreciated.

Wheeling, WV



Why do you people continue to carry on a very misguided love affair with ancient bands like Led Zeppelin and Guns 'N Roses? Those groups may have been big ten...twenty... and even thirty years ago, but to today's generation of fans they're nothing! Who cares if the Mighty Zep got back together for one show? Who cares if Axl says his new album may finally be coming out? Don't try to compare the weak, dated music made by those bands with today's greats like Korn and Avenged Sevenfold. The only "old" band I like is Metallica because at least they're still alive and kickin'. Stan

Toronto, CA

CHANGING FOR THE BETTER?

In recent days I've begun to grow a bit concerned over the future of my favorite music form, heavy metal. I listen to today's top bands and I notice that the form is changing... and to my ears, not for the better. What ever happened to instrumental virtuosity? What happened to metal's link with the primal energy of the blues? I yearn to hear just one good guitar solo, but I can't find any on the new, best-selling hard rock albums. I know music must evolve— but heavy metal must also hold on to its roots.

Salt Lake City, UT

Joke: How do you get an '80s rock star away from your front door? Pay him for the pizza. Hah!

P.K. LA, CA





I've only recently gotten into listening to hard rock/heavy metal. My favorite bands are Stone Sour and System of a Down. I know all my friends— many of whom were listening to pop crap at this time last year— are also into metal big-time. It's not a trend, it's the real thing because we know that there's really no other kind of legitimate music out there. I just wanted everyone to know that heavy metal is alive and well here in the Heartland! Brad Lincoln, NE



STONE SOUR "Metal rules... everything else drools!" I saw that written on a highway wall about ten years ago, and I'm happy to say that it's still as true today as it was back then. Metal will ALWAYS

SYSTEM OF A DOWN

rule no matter what nasty things the mainstream media may say about it, and no matter how it's continually ignored by the TV awards shows. I saw the recent *American Music Awards* and they wouldn't know a real rock band if their lives depended on it. How incredibly sad! Nick Houston, TX

I've got a BIG problem with the media... Hit Parader excluded, of course. Why is it that MTV, VH1 and my local radio stations have all seemingly turned their backs on heavy metal? Don't any of them realize that it's the most popular music form in the world- one that has lasted for more than 35 years, and maintained all of its power and appeal? What other music form can say that? So get with it MTV. Take off the rap crap and give me back my heavy metal!! Roy

St. Paul, MN









gossip

MEGADETH: Megadeth have a new member and a new Gigantour. According to Mega main man Dave Mustaine, new guitarist Chris Broderick (formerly of Nevermore) has brought so much fire to the band that "we're now playing at a new level." While evidently there was some controversy over the departure of previous axe master Glen Drover ("I've noticed that some people are pissed with me over the way things were handled with Glen quitting the group," according to Dangerous Dave), the band's reviews on their latest tour (which kicked off in mid-April) have been uniformly positive. "This is the way this band should sound."

LED ZEPPELIN: As each day passes by, it's beginning to look less-and-less likely that Led Zeppelin will agree to reform for a US tour this summer. With literally hundreds of millions of dollars being laid at the feet of Page, Plant, Jones & Bonham, many would wonder how they can possibly turn a cold shoulder to such offers. But those in-the-know say that money was never a major issue with the legendary band. "They'll play when and if they feel there's a reason to perform," a confidant revealed. "Money alone will never do it for them. Robert, in particular, finds the idea of playing just for a major pay-day to be quite distasteful."

AC/DC: Reports emanating out of AC/DC's recording studio indicate that "significant progress" is being made in regard to the band's first studio release in over six years. Of course, we've been here before with the Thunder From Down Under, a band notorious for taking their time in the completion of a new album. "Angus (Young) seems very motivated at the moment," our source revealed. "There are some tentative summer tour dates already on the books, so we know that the album would need to be finished by then."

BLACK TIDE: They've quickly become the talk of the heavy metal world—four teen-aged rockers from Miami,



whose debut disc, Light From Above, has drawn comparisons to the early work of Metallica. Still, despite their tender years and relative inexperience, these guys seem to have taken quite naturally to their new-found role as metal's latest "saviors'

"We've been doing this for a long time, since we were kids" said vocalist Gabriel Garcia. "It's all we've ever wanted to do, and all we've ever dreamed about doing. So in a way, we kind of expected to be here.'

METALLICA: Speaking of Metallica (we were.... weren't we?) it seems as if the band's almost-finished new album is carrying the group in some exciting directions that they haven't experienced for more than 20 years. "What I like about these songs is that they're really different from anything that was on the last few albums," said guitarist Kirk

BREAKING NEW

ON DEADLINE: Imagine only for a moment, dear reader, that with a magic button on your desk you could press it and fly back in time, ten, twenty or even thirty years in an electrifying instant. Well, we pressed the one by us and flashed back to 1978, your (now) veteran scrib-

bler was then (those were the days) merely a cub reporter.

Rock and roll was surely changing the last few years of Jimmy Carter's presidency. If not completely knocked out, disco was certainly on-the-ropes. There was a new wave from England, too. Far from what the Beatles were offering merely a decade earlier, these were the punks from Britain; they were angry, nasty, with a great big chip on their shoulders. Johnny Rotten and his outrageous Sex Pistols were nothing if not over-the-top. Leather, spiked hair

Still, metal ruled, Indeed, how ironic that Led Zeppelin was then at the forefront. Page, Plant, Jones and Bonham lit up America like every day was the Fourth of July. Zep's seminal concert at Madison Square Garden was one for the ages. Now, everyone is still demanding that Led Zeppelin play for us again and it's like they never went away. Crazy world, ain't it? In 1978 there can be no question, labels and radio ruled and some might remember that

they ruled with an iron hand. The anly way you could "break" a rock band in '78 was with total record company support which complicity meant thru rock radio. Except for the established artists from the '60s, this reporter watched this formula work out time after time after...The Police are the very first band to jump to mind and like Zeppelin, Sting and his crew are right back on Page one at least in the touring game. And today the whole dynamic is entirely different. It's the Internet that rules!

It's always easy to put the label "Those were the good old days" on a particular year or a particular period in one's life. With the passing of the years or is that decades, one quickly realizes that this approach is but a fool's game. For every generation enjoys "the good old

days" as he or she finds them. For your reporter...they are right now.

SECRET STUFF: Two highly famous American rock stars are letting their toxic feud over a woman get totally out-of-hand. Moles insist that never will they back down and the whole jealous mess could ent in serious violence! Ugh!

QUICKIE QUIZ: With "Play Ball" soon to be shouted at dozens of stadiums throughout the was the famous event that knocked the grand opening of Fenway Park right off the front pages of every newspaper to be found? The HMS Titanic sank the same day. It was April 15, 1912. Ironically, it was just a few hundred miles off the coast of Boston. Fenway, the oldest major league baseball park and the home of the World Champion Boston Red Sox, was merely a passing mention on page 99. This month, tell us the name of the fastest land

Grey Goose that he made an utter fool of himself? As he put his arms around that famous Hollywood 'A'-list actress he was trying to pick up, he began drooling uncontrollably on her \$5,000 satin gown. And the metal maniac thought everything was hunky-dorey! You can't

make this stuff up!

ROCK WIRE REPORT: Flash! We have a new fave-of-the-month and we're talking about Black Tide out of Miami. The band consists of four teens with Gabriel ("Weeman") Garcia, the lead singer, being merely 15. Indeed, no one in Tide is older that 19. We've been rocking to *Shockwave* since a friend turned us on; all over I-tunes, too. Check out their new album for yourself. It's called Light From Above and it's good stuff... somewhat reminiscent of

Before we forget, a special Happy Birthday wish to our old pal Mick Mars of Motley Crue. The talented guitarist turns 53 on April 4th...Slipknot continues to work on the new album. We're predicting it will definitely be one of the most interesting releases of the year...It's hush-hush, but snoops sniff that insiders close to Led Zeppelin are whispering in Jimmy and Robert's ears that a full-fledged return to touring stage would fetch 'em a "hundred million" to be sure. Is that sterling or dollars? Hmmm. As long-suffering readers know, your reporter has been insisting for months and months now that it's not if Led Zeppelin will reunite in a big way ...no, it's merely a question of *when* ...Megadeth has tapped Chris Broderick as its new lead guitarist. Did you know that Chris started with the instrument at the age of 14? Wild ...What Hollywood hottie, who thinks she's overweight, has come up with this unique approach to dieting? She goes to the deli, orders what she fancies, brings it back to her Malibu mansion and stares at the grub before taking a teaspoon of vinegar. Yes,

SEE YOU NEXT MONTH: Until then, remember: Not everything that counts can

indeed be counted!

Hammett. "If anything, they may remind some people of things we were doing back in the mid-'80s, but that not to say that we're trying to recapture that sound. It's all just us experimenting and this is what's coming out."

SLIPKNOT: It seems as if the members of Slipknot are a bit concerned that all the "positive feelings" that currently surround the band as they work on their latest disc may "rob" them of some of their primal energy. "It's not secret that at certain times in the past the guys weren't getting along that well," our studio confidant stated. "But now that there's all this goodwill going on, I think they're a little worried that they're losing their special 'edge.' But once they all get together, the magic that is Slipknot always bubbles to the surface. It doesn't take much for them to get pissed off at something or some one, and I'm sure they'll find the proper motivation to make an incredible album."

KORN: It seems that much is happening on the Korn front. The band added Army of Anyone drummer Ray Luzier for their recent European tour, and plan on maintaining a very busy schedule throughout 2008. While vocalist Jonathan Davis may occasionally perform as a solo artists throughout the year, his focus is squarely on the band, as is guitarist Munky's— who in recent months has been enjoying success with his

own label, Emotional Syphon Recordings. "I started this label because I felt like it was really needed right now," he said. "I wanted to find musicians who played from their heart and hadn't been corrupted by label politics. I have two bands signed at the moment— Droid and Monster in the Machine, and they're both making great music."

LAMB OF GOD: You've got to hand it to Lamb of God for putting their trust in the fans. While most bands guard their album mixes like they were the Crown Jewels, this Virginia-based metal unit has actually made the various song elements that comprise their latest disc, Sacrament, available on line so that fans can do their own production re-mixes. It all ties in with the "Deluxe Producer Edition" of the disc that the band released late in 2007. "We put all of the audio tracks on-line, where they've been isolated from one another" said drummer Chris Adler. "Now fan

from one another," said drummer Ćhris Adler. "Now fans can do their own mixes, and try their hand at producing. It's all very revolutionary."





LACUNA COIL: Vocalist Cristina Scabbia says that work on Lacuna Coil's new studio album is moving along in a very timely fashion. "It's still a little early in the writing and recording process for us to know everything about what's going to happen on the next album," she said. "But I can say that what we're working on will hopefully amaze everyone who hears it I don't want to sound too confident, but right now we're all just so pleased by what's being created in the studio. It's heavier than the music of the last two albums, but at the same time it's expanded the core elements of what is Lacuna Coil."

MUDVAYNE: Don't be shocked if Mudvayne throw everyone a major curve ball or two on their next album. "I think that *Dull Boy* from the **By the People, For the People** album gives an indication of where we may be headed," said vocalist Chad Gray. "It definitely something different for us, and we did question whether or not it should be the new tracks to be put on that album. It's been very interesting to hear how people have reacted to that song, and since they've been very positive, it's been great for us. We all like that it has a very heavy feel to it, which is where we want to go on this album, though don't be surprised if there are other elements that occasionally take things in an entirely different direction."

METAL MUSINGS

BY MIKE G

Norway's Peccatum has always been rather avantgarde in the approach and execution of its metal, using strains of electronica, symphonica, classical and contemporary, Singer/Songwriter Heidi Solberg Tveitan started the band in 1999 with her brother (Lord PZ) and her husband (Ihsahn formerly of Emperor), Five records later, she's on her second non-Peccatum project, StarofAsh, and its debut album called **The Thread** (Candlelight Records).

Call it Soundtrack Metal or New Age Metal or Hardly Metal. With the help of her friends in Ulver, The Thread is a beautifully elegant, dark, ambient, atmospheric chill of ideas that never fully form. German composer Markus Reuter and Japanese cyber-punk writer Kenji Siratori are on hand to enrich the oddball credibility, adding their signature weirdnesses all around. The sound's adventurous, daring even, unique and seductive in a way that sucks you in, after an initial first glance of, "what the heck is this?"

Heidi's a busy girl. She's also in a band called HardingRock with her husband, and has both a production company, Mnemosyne, and a recording facility, Symphonique Studio. She also works as a tutor and concert arranger for kids in her local Norwegian community. Last year, her IterViator solo album was described as a "melancholic movement over strings, guitars, keyboards, drums and voices, resulting in a fine blend of esoteric rock..."

The Thread comes complete with a bonus video, Neo Drugismo. The music throughout its 40+ minutes is hypnotic and willful. Make no mistake. Heidi Solberg Tveitan is the kind of true artist who transcends her humble origins to go for The Grand Statement. With The Thread, she's well on her way.



Italy's deathcore butchers STIGMA, after their 2003 Metamorphosis EP and 2004 Epitaph Of Pain EP, now finally have a full-length, When Midnight Strikes (The End Records) that teeters on the psychotic. The riffs are spastic. The lyrics (not that I can understand any of them) are bloodthirsty (mostly vampires and werewolves). The vocals are belched out in typical cookie-monster fashion with one exception; they're more gurgled, with echo, oftentimes double-tracked for a more schizophrenic feel. Oh, and they're definitely more non-human sounding (as if one of the zombies from a George A. Romero movie picked up a microphone and, in-between gulps of chewing off someone's head, started singing).

The band was born in 2000 when vocalist Stefano

The band was born in 2000 when vocalist Stefano "Vlad" Ghersi and guitarist Morgan Ferrua split from a hardcore punk band to find bassist Flavio Magnaldi, drummer Stefano Ghigliano and second guitarist Andrea Bailo. After gigging with the likes of



BY: AMY SCIARRETTO

ALL-ACCESS: Who's Doing What... and When

Slipknot percussionist M. Shawn Crahan, also known as Clown, has another side project, called Dirty Little Rabbits...What do Bon Jovi and Chimaira have in common? Guitarists from both bands now have Signature Series guitars from ESP! Two new Signature Series models are being introduced from the guitarists of Chimaira, their first for ESP. Guitarist Rob Arnold's signature model, the LTD RA-600, offers a Floyd Rose bridge and a single EMG 81 pickup in a light alder body. The LTD MFA-600 is the signature model from Matt DeVries, based on his own customized ESP Viper model. Check out more information, as well as pictures here: http://www.guitarsatbmusic.com.au/esp/news.htm. Congrats to the Cleveland band on these new axes...It's typical for record labels to reissue a band's latest album 6 months to 1 year later. But leave it to the incredibly visual, quintessential black metallers known as Cradle Of Filth to make the reissue of Thornography anything but typical. The British band is embracing emerging technology and reissuing the record as Harder, Darker, Faster: Thornography Deluxe, an MVI (Music Video Interactive) version, complete with plenty of new audio and video content that's sure to satiate the appetites of the throngs of rabid Cradle fans hungry for unparalleled access to the band. There are 6 bonus tracks and 3 videos. But that's not all. So if you spend a



lot of time on your computer, the MVI disc, which is playable only via your computer or a DVD player, contains tons of bonus features, such as down-

loadable ringtones, and the ability to remix Cradle tracks, Lovesick For Mina and Under Huntress Moon. Imagine that!

Playing producer with Cradle tracks. Also, the MVI version will continuously update throughout the year; that is, new, exclusive content will be constantly updated. So this reissue definitely offers more bang for your buck...Speaking of CoF, Former Cradle Of Filth/Dimmu Borgir drummer Nick Barker has joined progressive Euro metal band Leaves Eyes...Black metal band Behemoth, who hail from Poland and recently released their final album for Century Media, have signed to Metal Blade Records. Congrats to both parties on this new partnership...Legendary guitarist Scott "Wino" Weinrich, who got his start with Saint Vitus, The Obsessed, and Spirit Caravan, has gone solo and is working on an album of solo recordings that will be called Punctuated Equilibrium. Look for it sometime this year...Burn In Silence have broken up. We're sure they will be missed by the small cache of fans that they had...Koch has added some metal bands to its roster. Longtime Swedish metallers In Flames have joined the roster, as have neo-metal rockers Dope... Misery Signals are in the studio, recording their next effort for Ferret Music with Devin Townsend, who is a noted producer in addition to having a skullet haircut and fronting Strapping Young Lad. About the partnership, bassist Kyle Johnson says, "Devin has this awesome new set-up and new gear, so that's exciting. Recording with him is a good experience, and we intend on using him as producer as well. He always makes great contributions and suggestions to the songs, and he is really understanding about what kind of sound we are going for." Townsend himself is gearing up for a momentous experience, saying that "This is gonna be a record that brings the band to a new level. The rock will continue to roll in a fastidious way." Great! We are sure our readers will be excited to hear it, when it comes out... Despite having just released its latest album Oblivion Beckons on Prosthetic Records, West Virignia metal band Byzantine have called it quits. The band issues this statement about the part

issues this statement about the parting of ways:

"Byzantine is no longer a functioning band. Due to various circumstances, the band will not be touring or performing together. We would like to first thank everyone that has supported this band throughout the years. You are the people that really made everything worthwhile and we are amazed at the wonderful response we have had from all of you. Because of you, we were part of something special and without you none of this would have been possible...It's with heavy hearts that we move on from this," RIP. More next month...

MORE MUSINGS

Entombed, Napalm Death, Soulfly, Converge, Job For A Cowboy, Marduk, Bring Me The Hortzon and The Black Dahlia Murder, they solidified their fanbase by cranking up the volume at Germany's prestigious Wacken Open Air festival and Slovenia's Metal Camp fest.

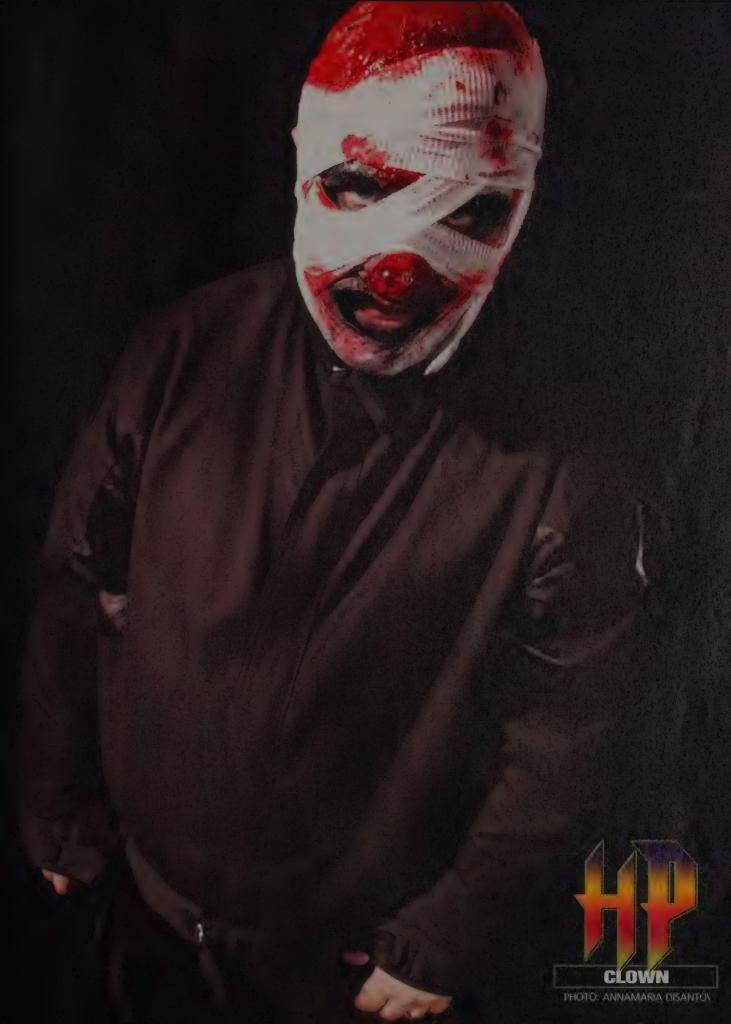
Recorded with producer Ettore Rigotti last winter, with outstandingly dramatic album cover artwork (a lost art) by the respected Davide Nadalin (who did the same for Nile), with guest shots by members of The Classic Struggle, Dark Lunacy and Slowmotion Apocalypse, and a video for I Am Dracula filmed by the entity known as WhereCloudsPart (who did clips for Sick Of It All, BoySetsFire and Sadist), When Midnight Strikes pulls no punches and takes no prisoners. It's an album you'll either love or hate. There's no middle ground. You want to descend into the maelstrom? You want to go down the rabbit hole? You want to slip into toxic goo? Or traverse the kind of quicksand from which you might not extricate yourself? Turn this sucker on. You're there. This is Death Blackness at its ugliest, and there's a perverse pleasure at submitting to its constant yell. Tracks like To Be Really Dead... That Must Be Glorious, Flesh Ritual, Blood Your Precious Blood and the Epitaph Of Pain remixed bonus closer aim to rip the skin right

. So you say you're up for adventure but just cannot get behind bands like Bathory, Enslaved, Unleashed. Amon Amarth, Wintersun, Finntroll, Equilibrium. Moonsorrow, Bal-Sagoth, Eluveitie, Korpiklaani, Ensiferum, Falkenbach, Thyrfing or Turisas? Well, now you don't have to because the good folks at Nuclear Blast have taken all 15 of those hard-to-pronounce whacko bands and put one track from each of them on an album called Pagan Fire. This means that depending upon which band comes up at you and slaps you silly enough to go out and buy their whole album, you can grocoooove to the differences between them all. This War Metal stuff, as they're calling it these days, has its heady excite-ments. Word has it a full-scale American tour called Pagan Fest should be under way throughout the United States (with stops at popular metalfests in New England and California) shortly after you get your dirty little hands on this magazine. For now, though, you can thrill to the demented metal-polkar hythms of the folk-filled Finntroll from Finland. whose Nedgang is actually fun. Better vet. Korpiklaani-their track is called Tapporauta-ts another export from Finland who also utilizes that

country's rich folk heritage to fuse with thrash.
A companion DVD is also out with Amon Amarth,
Helheim, Tyr, Battlelore, Enslaved, Einherjer,
Wintersun, Ensiferum and Finntroll.

IMMORTAL DOMINION (from Colorado) incorporates three vocal flavors (screaming, growling and clean) on its Awakening: The Revelation (Alliance/Hapiskratch). Self-produced, manic in scope, with five of its tracks used in the comedy-horror film Teeth, this one shows promise. The band is already hard at work back in the Rocky Mountains on their next album, already entitled Empower.

And finally, **DEATH ANGEL** has its new **Killing Season** out (Nuclear Blast) and it was well worth the wait. I'm out of room here but let me just say that it should be on many a metal journalist's Top 10 of 2008. See you next month.





caught in the

Ozzy Osbourne was nervous. After more than 35 years of stalking concert stages around the world, he couldn't hide the fact that some 20 minutes before his historic return to the stage at New York's Madison Square Garden he still had butterflies running rampant in his stomach. "That never stops," he said. "But feeling that way tells you that you're ready." Pacing back and forth like a caged animal in that slightly-simian gate that has become oh-so-familiar to millions from London to Los Angeles, Osbourne appeared to be little more than a loosely-hinged package of jangled nerves. But as show time neared, an almost glazed look began to appear in his eyes. John Osbourne, 58 year-old businessman, husband, father and heavy metal icon had begun his transformation into Ozzy!

"He can be very hard to deal with right before a show," his tour manager had confided earlier in the tour. "He does still get very nervous, and in the past there have been times I've had to talk him into doing the show only minutes before he was going on. He always pours everything he has into each concert, and that takes a great deal of mental preparation. At times in the past, especially back when he was still drinking heavily, I don't know how he did it every night, but on this tour, especially now that he's sober and quite healthy, he's

done an amazing job.'

An amazing job indeed! Considering that Osbourne's current road excursion— which supports his latest disc, Dark Rain-had been forced to cancel a Cleveland concert just a few days prior to the Garden show due to a stillunspecified family emergency, the mere fact that he'd returned to the stage so quickly—and in apparently fine fet-

tle-was cause for celebration by all in attendance. But the scope of the live show, complete with incredible theatrical effects and state-of-theart sound and lights, had made

this one of Ozzy's most successful and satisfying road jaunts of his long and lauded career.

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but Zakk ranks up there with

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"This tour has been good in almost every regard" Osbourne said. "I hate missing even one show, but that just sometimes is unavoidable. I knew there were fans who were waiting to see me— and I was looking forward to seeing them too. But now we're back on schedule, and that's all that matters.

Amid a flurry of lighting and stage effects, Ozzy took the

stage along with his current bandmates, Zakk Wylde (guitar), Blasko (bass) and Mike Bordin (drums). Mixing a healthy dose of material drawn from Osbourne's array of solo albums—which have sold over 25 million copies over the last 28 years—while pointedly (and rather surprisingly) avoiding any of the classic songs made famous during his historic career with Black Sabbath, the band put on a show that had the packed house on their feet from the

Such all-time favorites as Mr. Crowley, Bark at the Moon and Crazy Train drew the predictable frenzied response, but somewhat surprisingly, it was more sedate songs, like



Mama, I'm Coming Home, that garnered the biggest ovations. While Osbourne was, as always, the master of may-hem, tossing buckets of water on himself and the crowd while extolling them to "get crazy", it was guitarist Wylde who in many ways stole the show. With his dark blond locks flying, his scruffy beard hanging down in front of him, and

his fingers moving at the speed of light, the New Jersey native wowed the crowd with his instrumental dexterity. His extended solo near—during which he offered up an inspired version of *The Star Spangled Banner*—mesmerized all in attendance. Even Ozzy singled Wylde out for special attention both during and after the show.

"I've worked with some great guitarists during my career," Ozzy said, "But Zakk ranks up there with any of them. I've known him for so long now; it's almost hard to believe. But he's always been there when I've needed him, and I love him for that. I know that when I go on stage with Zakk at my side, we're going to put on a crazy show. He's helped make this one of the most memorable tours of my life."





metal

In 2008, there's a thrash metal revival. New thrash bands Fueled By Fire, Warbringer, Toxic Holocaust, to name but a few—are springing up. It's as though American metal is experiencing a renewed love affair with thrash, courtesy of voung turks cranking hell-bent riffage

Then there's Exodus, the standard bearers of the genre, who continue to make relevant music deep into their storied career. "People ask me for years about the 'Thrash Renaissance," says guitarist Gary Holt, who's on tour and battling the flu, when asked about the revival of the sound he's been playing for decades. "I always say I'll believe it when I see it, since I've been out here busting my ass! You have young bands that are decidedly retro. I don't know where they get the same tennis shoes I wore in

like 1985. They must spend a fortune on eBay to get those. They develop this love for music that was created when they weren't born and I am all for it. But it's not like we're necessarily seeing thrash metal revivals everywhere we play when on tour, But maybe something is going on. We're playing the same cities we always have, and we're doing better than we ever have.'

It's rare for a band to experience upward momentum this late in their career, but for Exodus, the quality of the records they pump out keeps the diehards excited and entices the neophytes to their lair. "We keep the albums coming and we make sure to keep the quality up. The longer I sit still, the more I realize that the timing may pass us by, so we have to keep going," says Holt. "I still love doing this. If you don't love it, you will spin your wheels, go through the motions and have nothing to say, and the fans will sense that. After all these years, I am finally getting good at this. [Laughs] We're aged, we're experienced, and we have wisdom. I am digging what the band is doing and what we're trying to accomplish."

The band recently released The Atrocity Exhibition: Exhibit A, a fast 'n furious slab of metal that doesn't back down for a second. Holt maintains there will be an "Exhibit B" in the future. "We wrote so much material and we had the pleasant dilemma of having too many songs, and none of them were filler," says Holt. "It took conversations to figure out which songs to use for Exhibit A and which to hold onto for the second half. We weighed the option of doing a double album, but it didn't work out that way. We think they are dynamite songs, though.'

It's clear that there is still plenty of high-grade gas in the Exodus tank, and it's not running low, nor is the band sputter-



too that gion. They it accelerating and are happy to be in this position. "Fappreciate what the tone you done, and the tass have appreciate us, and I want to keep giving back! We just want to seep giving back! We just want to seep your custoniting resorts and although new fans!"

In the 1007 Solver released as seventh album, Swom To A Great Divide. Most bands

santly surprised at his band's continued forward workess. We got this far, and I am only 29-years-old," the vocalist says. On the album. The band toes the line and made a disc that sounds like "classic" Solwork but that expands on their sound without repeating previous efforts. There is so newhat of a thrashier influence and we did twin guitar harmone the solid on Natural Born Chaos," says Strid, referencing the oand most critically and commercially successful effort, which came out in 2002. We wanted to capture that feeling again, but not fo make Part II.

Solwork achieved this "new level" goal on **Sworn To A Great Divide**. With its ideas metadies and Strid's distinctly dynamic vocal range—he sings and screams—the album bewitches with its metallic energy, It's also a carricularly Swedish sound, thanks to the guitar melodies. As for the arward swing that many Swedish metal bands have experienced in the US Stnd says. "Swedish bands were doing well in the US, like In Flames

and we have to come here a lot, and do at least 4 or 5 tours for each account to the state of th

from any the massively popular KsE opened for Soilwork on a US tour back in 2002, and The favor by picking Soilwork to open their tour! "It's funny when you think about Sin I was only five years ago that they were opening for us, and they were you will a band that doesn't even exist anymore. On that tour, they were playing before Court, who broke up. Now, they are the biggest metal band in America. We are to to Inlends with them! They are great guys

escute all of Shrifts and Soilwerk's success in the metal scene, Strid has an exciting former Aniost on be a hockey player for 10 years," the former center-ice man reveals. "I be a hockey player for 10 years," the former center-ice man reveals. "I be added in a Sweatsh National team. There are a lot of guys that I played with now in the When I went to my first NHL game in Phoenix and I saw a guy on the ice, and out I, Hs, I know that dode. I looked through the program and saw his name and realand that I used to hate that guy." Strid stopped playing hockey because it ceased being fun the lessons there like a business. "I kind'a lost it my passion for it," he admits. "I got a suital from my dad and that was the end of that!"

Louis like the decision pain off!

Harron Huran =: the unlikess of most metal bands, they hardly ever tour. Yet they are are all in moral underground's most successful and most admired bands. Despite the partof Damon Hunter it's still a thrilling event for fans when an album of theirs gets

horns to some not belog on the road all the time. That's the secret to our longevity. It's

OWN AT YOU SAME QUESTION. DIFFERENT BANDS

The traditional practice in Hit Parader, is to provide the bands we cover are provided a carte opportunity to promote themselves, their tours, and their new albums. We make the precious pages they occupy in the magazine all about them. However, we decided to flip the script in this month's edition of *Coming At You*, asking the musicians to give some lip service to any band—other than their own—that's rocking their universe to its core. Here, it's the artists giving props to fellow artists, both new and old!

MARTEN HAGSTROM, MESHUGO

Meshuggah is revered by musicians for its super tech, brain splitting style of metal. We turned the tables, asking guitarist

Marten Hagstrom which musicians tickle his fancy. He tells, "There's a lot of good stuff that I respect and like. I always get into whatever Mike Patton is in. It doesn't matter what type of release it is or which band that he is in at the time, whether it is Fantomas or Mr.

Bungle. He is always doing what's happening now." We're inclined to agree that the free form Patton is on the cutting edge of rock and roll, and If you're a Patton fan, you're lucky, since the vocalist currently has his hand in several projects at once.

JAMEY JASTA, HATEBREED

Mr. Jasta runs his own record later safted stillborn Records, so he is constantly on the hunt for new bands to sign and is always checking out fresh talent. So, it makes sense that he would use this space for a plug of one of the bands on the stillborn roster, saying. "Check out Thy Will Be Done. They have made a name to themselves in New England, and they have a good message. They don't sound like a a good message. They don't sound like a lot of other New England bands, and it rocks. It's good metal." Check out Thy Will Be Done's album, Was And Is To Come, which is out now. We like it, too. You won't be disappointed.

NEIL STAXX WARREN STONERIDER

Stonerider describes itself as "beer drinkin' hootenanny music," and "modern classic rock band influenced by the days of old with a refreshing new outlook and spin," according to guitarist Neil Staxx Warren. "This is the way rock and roll is supposed to be played. It's good for the soul, but I can't say the same for the liver." Now that Warren has given his rawkin' band a well-deserved plug... and

the perfect formula. When we do go out on the road, we are able to step it up bigger than last time. It makes a Demon Hunter show more of an 'event,' since we're not there every few months." He admits that the band maintains a heavy handed presence in other sectors to keep themselves on their fan's

radar, by making sure they maintain relationships with the diehards through online connectivity, MySpace, and fan clubs. Since Demon Hunter releases and tours are precious and infrequent, they are always viewed as exciting events. But the band, which started out using fake names but have since shed that mystique, isn't resting on its laurels. They just released their fourth album for Christian-minded label Solid State Records, Storm The Gates Of Hell.



"The title is a little tongue in cheek," Clark admits of the album, where the artwork features the admittedly Christian band wearing priest collars. "Our faith is a big part of what we do and what we want the band to be. But we're taking it a step further, by being blatant. We're not Catholic, but the band symbolizes the spiritual." Musically, Demon Hunter often get lumped into the metalcore scene, thanks to their label association and longtime affiliations with other bands, when their music is really more traditionally metallic. Clark says, "Our aim for this record was to make more of a thrashy, faster, heavier record that is more riff oriented." Mission

definitely accomplished!

Clark and his brother, guitarist Don, are successful graphic designers, and that is part of the reason they can't commit to Demon Hunter as a full time band, but Clark insists that the band is a necessary endeavor for them and they do it because they love it. "This is half of who I am," he says. "Music fulfills a side for my brother and I. This band is satisfying and everything we want to get out of music. It could go on for a long time until something crazy gets in the way of us making music. This set up that we have? It doesn't and it wouldn't work for every band, but we've made it work for us. It's a situation that we're totally comfortable with. We do things when they make sense for us to do them." And if fans have to wait a little longer, Demon Hunter make sure to make it well worth the wait.

We are musical explorers in a sense," says Three vocalist/guitarist Joey Eppard. "We don't have a preconceived idea about who we are or what our image is supposed to be. Art is an exploration, and there are reasons we are known as Three. We're a 3-dimensional band, and we have more than one aspect and facet. That makes music exciting, when there are twist, turns, and surprises keeping the listener on their toes. We do that naturally." Yes, there is a lot to take in when you listen to Three, but its certainly worth your while.



Three is a band that can go from extremely heavy to quite folky within a single musical breath without sounding like a confusing

mess. It's something they've done on their recently released effort, The End Is Begun. "We've been at it for a while." Eppard theorizes about why the band is able to fuse seemingly disparate elements. "We got to this

place, where in the past, we may have been non-cohesive. We got past that and we're gelling. What ties it together is the passion that we approach it with. We're the same guys, with the same personalities, but instead of having just one format, we create different directions. and people learn to expect the unexpected, and that keeps it going and exciting." Three are not a traditional metal band, despite being signed to Metal Blade, a label with an abundance of metal acts—in addition to having the word in their company name. Three just happen to attract fans of music in general to their albums and to their shows. "When we tour, we have whole families who are big into music come out to see us! Even grandparents come to our shows!" Eppard insists that fact doesn't blow his mind too much, saying "I am a fan of older music, and people hear that influence in

Three are a highly evolved unit, and nothing about the band's concepts, music, and lyrics is left to chance. "As early as I can remember, I have been obsessed with the number three," Eppard says. "Three is a dimensional physical space, and we experience time in past, present, and future, and in terms of a form, we have a body, mind, and a soul. Every way I look at things, they always break down into aspects of three. A fellow musician recently pointed out that mathematically, our music breaks down into measures of three. We're all about transcending duality and that good guys vs. bad guys approach to reality. It's inaccurate. You have to rise above that, and that is evolution, and look at things as a triangle." Maybe we should all try adopting that viewpoint.



SAME QUESTION. DIFFERENT BANDS

carious situation. Since the group had only a month's free time before they were scheduled to resume their Godsmack duties, they knew the pressure was on. Larkin offered up the perfect solution when he suggested he get in touch with his former Ugly Kid Joe band-

"I was just hanging out at home in California," Crane said.

"Then the phone rings and it's Shannon being all excited, telling me about this sideproject he's working on with the other Godsmack guys. He asked if I'd like to be involved, and my first response was 'Do I have to try out?' When he said that I didn't, I said 'Dude, count me in, I'll be there tomorrow.'

Working fast-and-loose, letting their musical instincts serve as their primary guide as they melded metal ingredients with grunge philosphies and punk passions, within three weeks this freshly-minted band had laid down the dozen tracks that now comprise Another Animal. Rather than being thrown off-base by Crane's rather sudden introduction, all involved quickly realized that the singer's bluesy wail and kinetic energy not only added an extra element to songs like Distant Signs, The Beast Within and Broken Again but that it further distanced the band's sound from its Godsmack-generated roots. And while they remain justly proud of their Godmack connections, they all look forward to making this side project an important part of their rock and roll resumes.

"The best case scenario is that Another Animal can be for us what Stone Sour is to Corey Taylor and Jim Root," Larkin said. "We're ready to get back to Godsmack the moment that Sully is ready. But in the mean time, this band has given us the chance to present material that's been sitting around for years, and may have never seen the light of day if this opportunity hadn't arisen. For us, it's like a little vacation from our day jobs, and we're trying to have as much fun as possible while doing it."

you can check out Three Legs Of Trouble, their debut on Trustkill Records, he offered a few bands he thinks you should check out. "Check out Free. This band is somewhat overlooked. They just write great rock and roll tunes." The axeman also suggests the legendary Frank Zappa because "he was a great musician and a great composer. It's like organized chaos. The guitarist also shows some love for fellow local Atlanta bands, suggesting Stonerider's friends in Program The Dead and Steadlur, the latter of which recently signed to Roadrunner Records.

GARY HOLT, EXODUS

When Exodus guitarist Gary Holt checked in, he was on tour with Louisiana's Goatwhore, so that admittedly influenced his suggestion. "I'd have to say, due to my proximity, you guys need to check out Goatwhore. When we were tour with them every night, and they are one of my favorites, since they have elements of Venom mixed with the better elements of black metal. Stir some Motorhead style in with their Louisiana charm and you've

got Goatwhore." Goatwhore's latest, A
Haunting Curse, is out on Metal Blade, so
if you like swampy, dirty, full bore heavy
metal, then follow Mr. Holt's advice.

JUSTIN LONGSHORE, THROUGH THE EYES OF THE DEAD South Carolina's Through The Eyes Of

The Dead are a part of the burgeoning neo-death metal scene that's rising up out of the metal underground, thanks to their brain scarring riffs, thunderous percussion, and just-escaped-the-bowels-of-hell vocals. The band's latest album, Malice, just came out on Prosthetic Records and you should definitely clean the wax outta your ears and give that disc a chance However, guitarist Justin Longshore has a thing for artsy, noise metal masters, Neurosis, "I've always admired the music that Neurosis have put out through the years," says Longshore: "Given To The Rising is a brilliant album packed with dark and shimmering imagery through layered atmospheric guitar work. I was excited to hear that Steve Albini mixed this one. He did an amazing job and really captured Neurosis's sound of the

What do you get when you mix three parts Godsmack with one part Ugly Kid Joe and toss in one long-time associate for good measure? What you end up with is a hard rocking hybrid that's clearly another animal from the get-go. Indeed, on their selftitled debut disc, the band called Another Animal show that their shared and divergent musical backgrounds have melded to create one of the year's most interesting album releases. With material drawn primarily from work done while guitarist Tony Rombola, bassist Robbie Merrill and drummer Shannon Larkin were waiting for Godsmack vocalist Sully Erna to show up to begin recording the Smack's 2006's disc IV, once these three rockers found themselves with a little free time Another Animal quickly took on a life of its own. And when the budding unit called in their former bandmate, quitarist Lee Richards, and Larkin gave a shout-out to his ex-UKJ associate, vocalist Whitfield Crane, this crazy rock and roll concoction reached an instant fruition.



"Almost all the songs on this album were written while we waited for Sully to finish up some personal business back in '06,' Merrill said. "We were all writing for Godsmack, but we really weren't focused on what style the songs were

presenting. Some we knew would work for the band, while others wouldn't. By the time Sully showed up, we had 40 songs ready to go, and when only four of them made it onto that album, we knew we wanted to do something with the rest of them."

When they found themselves on a brief break from Godsmack early in 2007 Rombola, Merrill and Larkin called up original Godsmack guitarist Richards (whose most recent gig has been with Dropbox) who brought along that band's vocalist John Kosko so the fledgling unit could cut a three-song demo tape. That was enough to land the band a record deal, but since Kosko had previous commitments he was forced to guickly bow out of Another Animal, leaving the band's future in a rather pre-

This time the guys in Bloodsimple know they got it right. After having their first two albums— 2004's Bloodsimple and 2005's A Cruel World- receive wide-spread acclaim within the metal community, yet enjoy only moderate commercial success, this powerpacked hardcore unit feel that they've created the ideal "heavy" balance on their latest effort, Red Harvest. This time around, vocalist Tim Williams, guitarist Mike Kennedy, bassist Kyle Sanders (brother of Mastodon's Troy) and guitarist Nick Rowe have created their most ambitious, thought-provoking and erudite disc-to-date, and by doing so they just might catapult their five-year old unit to a much more prominent place in the hard rock hierarchy.

"I admit that I was a little bored when we started working on this album," Williams said. "So I took it as a challenge to create something that was more original and organic than anything we had done before. The goal wasn't to re-write the heavy music history book. It was done more to better ourselves and make sure that we took the next logical step forward as a band."

With the immediate response afforded Red Harvest, it is clear that this New York-based hardcore unit has finally begun to establish its own unique identity on the contemporary music scene. Having recorded the disc in the out-of-way locale of Hoboken, New Jersey (right across the Hudson River from the Big Apple), the band was able to focus fully on presenting their most complex, compelling and diverse sound. Taking its name from a 1929 "pulp fiction" detective novel, Red Harvest clearly represents Bloodsimple taking their rough-edged "game" to the next level.

"The whole idea behind these songs was to create something that went beyond the traditional metal parameters," Williams said. "There

is a story arc that connects elements throughout the album, and hopefully each one of those brings the listener further into the story...

Such an ambitious undertaking comes naturally to Williams and his troops. With lineages that delve deep into the history of the metal "underground", at times throughout their latest endeavor Bloodsimple still seem intent on utilizing their past experiences as a springboard for their latest musical excursions. As proven on such new songs as Ride With Me, Dark Helmet and Death From Above, this is one band still designed for maximum impact... and, they hope, for maximum exposure as well. Clearly, with more than 30 years of collective music biz experience, this unit believes that their time has finally come.

We've done our time," Williams said with a gruff laugh. "We're not rookies at this. We've all been in bands, paid our dues, and it's time to see if we can make Bloodsimple something special. The initial reaction to what we've done on Red Harvest tells us we're headed in the right direction.

As Williams indicated, Red Harvest represents something very special in the lives of these music industry veterans. The members of Bloodsimple have already faced their fair share of rock industry trials and tribulations. Both Williams and Kennedy were members of the quasi-legendary East Coast hardcore band Vision of Disorder, while the unit's other members performed with an array of underground metal forces ranging from Skrew to Downset. But it wasn't until these four rockers joined forces in 2002, and began to carve their own unique place in the contemporary music pantheon (thanks in part to the help of Mudvayne's Chad Gray), that the true nature of Bloodsimple began to become readily apparent.



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HP reviews the latest CDs & DVDs

Each month we like to put two of our top Hit Parader staffers in a room with a stack of new releases. Sometimes they agree on the quality of these recent arrivals— more often, they don't. Either way, we call this exercise in musical futility Collision Course.

BULLET FOR MY VALENTINE, SCREAM AIM FIRE

They've been called everything from The Future Of Heavy Metal to the Best New Band of the 21st Century... all on the strength of a chart-topping debut album, The Poison. Now with the release of their sophomore disc, Scream Aim Fire, Bullet For My Valentine seem intent on proving that all the hype that surrounded their explosive 2006 debut on the hard rock scene was more than-justified. With classic metal elements blending seamless with cuttingedge philosophies there's something for everyone on this disc, though at times these British bashers do appear a tad too intent on reinventing the hard rock wheel. Still, this is a solid second album from a band with the weight of the heavy metal kingdom resting on their collective shoulders. All things considered, they could've done much worse.

GRADE: B

I liked the music made by Matt Tuck and his boys from the very first time. I heard **The Poison** back in '06. It had elements of classic Maiden and Priest mixed right along-side some sounds that were obviously new to the metallic lexicon. So when word came down the pike that these young Euro-metal masters were about to unleash disc Number Two, I received such news with a touch of trepidation, After all, the British media is famous for building bands up... and just as quickly fearing them to pieces. (Does anyone remember the Darkness?) Would Bullet For My Valentine survive such an ordeal? Well, I'm happy to report that with the appearance on **Scream Aim Fire** these lads have little to worry about. Let anyone take their best shot. these dudes are the Real Deal. **GRADE: B+**

GODSMACK, GOOD TIMES BAD TIMES

Godsmack have now been with us for a decade. That's a fact clearly not lost on Sully Erna and the gang who have marked the occasion by releasing a "greatest hits" collection, Good Times Bad Times... Ten Years of Godsmack. Filled with such by-now instantly familiar hard rock classics as Voodoo, Keep Away, I Stand Alone and Straight Out of Line (along with a new, titular cover of Led Zeppelin's Good Times Bad Times), the 16-track disc presents these tough-as-nails Boston rockers as one of their era's most important units— a distinction that they've richly deserved due to





their multi-platinum selling albums and sold-out world tours. What is perhaps most striking is to note the singular ferocity with which the Smack attack each and every one of these songs... no acoustic interludes, power ballad postures or melodic meanderings to mar the power packed proceedings. GRADE: A-

When Godsmack first emerged on what was then called the Nu Metal scene in the late '90s, my original perception was that they were a band full of bluster—one filled with more anger and aggression than overt talent. Thankfully, that opinion soon began to change when I realized the depth of emotion housed in each of their songs. While I can still live without the buffalo bellows that Sully Erna sometimes mistakes for vocals, for the most part Godsmack has earned their place in the contemporary hard rock hierarchy, a fact proudly put on display throughout Good Times Bad Times... Ten Years of Godsmack. GRADE: B+

What do you get when you mix three parts Godsmack with one part Ugly Kid Joe and toss in one long-time associate for good measure? What you end up with is a hard rocking hybrid that's clearly another animal from the get-go. Indeed, on their self-titled debut disc, the band called Another Animal show that their shared and divergent musical backgrounds have melded to create an interesting, if generally unspectacular, result. With material drawn primarily from work done while guitarist Tony Rombola, bassist Robbie Merrill and drummer Shannon Larkin were waiting for Godsmack vocalist Sully Erna to show up to begin recording the Smack's 2006's disc IV, once these three rockers found themselves with a little free time Another Animal quickly took on a life of its own. And when the budding unit called in their former bandmate, guitarist Lee Richards, and Larkin gave a shout-out to his ex-UKJ associate, vocalist Whitfield Crane, this rock and roll concoction reached an instant fruition. All involved quickly realized that the singer's bluesy wail and kinetic energy not only added an extra ele-ment to songs like Distant Signs, The Beast Within and Broken Again but that it further distanced the band's sound from its Godsmack-generated roots. GRADE: B-

Let's be honest. Sometimes albums arrive (and yes, we know, we get them for free here at Hit Parader) and you just start questioning their reason for existing from the moment you open the packaging. Another Animal is exactly that kind of album. It's not that this is a bad collection, actually in places it's quite good. But in a scene dying for more attention to be focused upon exciting young bands, these rock and roll veterans don't present one unexceedented sound. If you're a die-hard Godsmack fan, or can't miss anything that Whit Crane appears on, then pick this one up. Otherwise save your cash. Let's be honest. Sometimes albums arrive (and GRADE: C

BYZANTINE

Ohlivion Beckons (Prosthetic)

thrashtastic, guitar-riffic heavy metal on each successive release with Oblivion Beckons vigor, and vinegar. But that's not to suggest that Oblivion Beckons (or Byzantine, for that progressive structures and an appreciation for melody Oblivion Beckons is what hap-

CATASTROPHIC

Anthology Of Murdel (Napalm) Death metal. That's what you'll hear on Catastrophic's **Anthology Of Murder**. The album is a rather standard serving of meat 'n potatoes death metal, and nothing gets a true metalhead's blood pumping or his belly full. like some steak and starch! Catastrophic aren't trying to experiment or wander into experimental terrain, and that's fine with us. Rather, the band, featuring Trevor Peres of Obituary fame, keeps the blast beats firing on all cylinders, while the chunky riffs perfectly complement the guttural vocals, which are never too Cookie Monster for their own good. Recommended tracks: Pathology Of Murder, The Messenger, and Problem, Reaction,

GWEN STACY The Life I Know (Ferret)

from the Spiderman comic book character

its namesake:

The Life I Know





AIRBOURNE, RUNNIN' WILD

Arrogant, assured and with more than a touch of outright rock and roll swagger, on their debut disc Airbourne often come across as the modern day equivalent of rock and roll avengers, guys out to save the music world from itself. And that approach seems to be working! Aiready this hard rocking band has won over audiences throughout their Australian homeland after hitting the road with such stalwarts as Motley Crue and the Rolling Stones. But now this power packed, AC/DC-inspired quartet have set their sights on America, and who among us would bet against this riff-rocking contingent as they

set out on what they know will be a long, hard sojourn to win over State-side rock and roll hearts? Judging by such Runnin' Wild tracks as What's Eatin' You and Diamond In The Rough, this is one unit that's not about to take "no" for an answer.



Hey, I like a good-time, no-holds-barred, riff-rocking band as much as the next

guy. I've been an AC/DC fan since I was old enough to know what a guitar was. But I'm still not totally convinced that what the hard rock world needs right now is another one of those retro, three-chords-and-out bands that seemed on the verge of dying out 20 years ago. Sure the stuff Airbourne brings fourth on their debut disc, Runnin' Wild, is fun to listen to. But while there will always be a place for this kind of stuff, I'm not necessarily in the mood to promote it.

GRADE: C+

SEBASTIAN BACH, *ANGEL DOWN*

We all know and love Sebastian Back from his memorable stint with Skid Row back in the Hair Metal '80s. But the sad fact is that that band's halcyon days with Bas were now more than 20 years ago. Not that such a notion seems to matter to Bach and his latest musical cohorts who lay down the rock and roll thunder in fine style throughout **Angel Down**. But before you think that this is just another collection of slightly warmed-over hard rock hits, let it be said that Bach deserves a major thumb's up for attempting to expand his rock and roll vocabulary in a number of spots on this set. Perhaps the disc's most note-worthy element is the appearance of the legendary Axl Rose on three tracks. But the fact of the matter is that Bas' voice has never sounded stronger... and he doesn't need "help" from anyone to get across his rock and roll message, no matter how high-profile they may be.

GRADE: B

Unce I heard that Roy Z was going to be producing Sebastian Bach's first solo disc in eight years, I admit that I actually got excited. Considering that Z's past credits include the likes of Judas Priest and Bruce Dickinson, I knew that **Angel Down** was gonna rock... and rock hard! Throw in three guest-star shots from Guns N' Roses' main than Axl Rose, and what you end up with is a very exciting and very powerful rock and roll set.

THEINDIES

ANNIHILATOR

Metal (SPV)

When you name your new album Metal, you're certainly not masking your intentions. But then again, when you're Canada's Annihilator, you've got nothing to prove and certainly nothing to hide.

Annihilator have been making a metal racket for over a dozen years, and longtime guitar hero Jeff Waters feels that this record is reminiscent of his band's first four efforts! It's definitely full of solos, guitar masterwork, and thrash is the heart that pumps the blood through Metal's veins.

Featuring gues appearances by Arch Enemy's Angela Gossow and Michael Amott, Children of Bodom's Alexi Laiho, and Trivium's Corey Beaulieu, Metal not only thrashes like a bratic having a fit, but it's also super au-corran and totally relevant in 2008. We like Couple Suicide, Downright Dominate, Operation Annihilation, and



SWORN ENEMY

Widnia Cal (Century Media)
Sworn Enemy is one of those bands
that is like a cockroach. They

won't die!
And we at
Hit Parader
know the
band will
take that
statement
as a compliment,
because
thats how it
was meant!
Despite a

few membership changes and a formerly unstable label situation, the band remains tougher than a gang of thugs and as resilient as any survivor out there! Maniacal is another chapter in Sworn Enemy's history of old school hardcore with a heart. The band stays on the straight-and-narrow throughout the course of these 10 songs, never giving up and never giving in. If you dig Hatebreed, Madball, or classic era bands like Sick Of It All, then no doubt Sworn Enemy will be your thing.

CAVALERA CONSPIRACY

Inflikted (Roadrunner)

Brothers Max and Iggor (that's how he's spelling his name now) Cavalera who rose to farne thanks to their groundbreaking work in Sepultura, one of the most seminal metal bands of all time, have reunited after an acrimonious 1996 split that saw vocalist/guitarist Max exiting the band to form Soulfly, who were influential in their own right when they started. Fast-forward 12 years. Iggor has left the Seps and reunited with his

brother in this side project, which appears to be the closest thing to a Sepultura reunion that we'll see in the near future. Inflikted combines the best elements of Soufily and Sepultura. There's lots of tribal drumbeats, and the guitars are fast 'n thrashy. There's no traces of some of the hip-hop or world music that Max experiments with in Soulfly; instead, Inflikted deals strictly in metallic riffs and throaty roars. Diehard Sep fans'll love Sanctuary, Terrorize, and Ultra-Violent. Re-united and it feels so good. And so metal!





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Not really. I felt like I wanted to write something that would be supportive of the soldiers out there, the people who were laying their lives on the line every day in Iran, and other places. I wanted to write something for them that would empower them, take away some of the fear that they must have on a daily basis. The whole focus of this album is to make you feel strong in the face of adversity.

There are some differences this time. In past songs I've discussed the total futility of war. There are lives being lost every day— on both sides of the conflict— and I think any sensible person would be hard pressed to tell you exactly why this is happening. We've all heard the metoric, but the realities are quite a bit different. But please don't mistake my approach on those songs as being anti-military. What I wanted to stress with Indestructible is that you can be an incredible supporter of our troops yet still be staunchly anti-war.

That's a fairly accurate observation. There are still the aspects of melody which seemed to come to the fore on both Believe and Ten Thousand Fists, but I think for the most part we've gone back to the more

aggressive style that characterized The Sickness. The good thing is that we know how to temper each of these elements to best suit our needs, which is why this is a more diverse and well-rounded album. darkness which seems to pervade so many of the new songs. I don't know if we really expected that when we began work on this album But it is there, and we can't deny it. I imagine it simply reflects some of the things that have occurred in our lives over the last year or so.

cycle accident which set me back for a while. There was a fire at my home that destroyed some things that I cared about. And there have been some personal things that have kind of caught me off-guard; I went through a bad relationship, which is something I discuss in the song *Deceiver*. And it gets even more bizarre in that regard on *Inside* the Fire which gets involved in discussions of murder and suicide. It's all very edgy at times, which reflected the mood I was in when we began work on this album. So when it came to writing this music, I

just said, 'Let's go for it. Let's make it angry and dark and aggressive Now you can hear the results.

It made us very self-analytical, and very dependent upon one another. I don't believe that any of us particularly needs the others to say what they think is good or bad because we're so critical of our-selves. But without a producer around, you feel even more pressure to make sure that things are exactly the way they should be Sometimes, with a producer, you're almost like a kid in school-- you do your assignment and then wait for your grade. Without that authority figure there, the task talls upon you to know when you've done things the right way. It's been a very interesting

and empowering experience for all of us.

There's always pressure, but for us most of that has been self-imposed. We feel so committed to creating something that really stands apart each time we go into the studio. That gets tougher each time you make an album. You want to make sure that nothing you do sounds like something you've done before, or that some lyrical theme or phrase isn't repetitive. That can be really tough at times. So we're not feeling pressure from fans or the media... we're feeling pressure from

(Laughing). There's no question that the album title has any number of meanings. We have not only survived as a band, but we've done so while maintaining both our integrity and our status as a musical force. That is quite an accomplishment these days, especially with each album we've done, which is why I think we've been able to survive and prosper in what have been lean times for this kind of

Of course, But to be honest, I derive even greater satisfaction from a fan who comes up to me and says that a song on one of our albums, or a concert of ours that they attended, had an impact on their life. I'm even more moved when I hear that soldiers preparing to go into battle listen to Disturbed in order to get ready. If our music can bring a degree of fearlessness and strength to soldiers. I can not



abriel Garcia, vocalist and guitarist for the exciting, young hard rock unit, Black Tide, admits that he's wanted to be a Rock Star for as long as he could understand what such an ambition entailed. From the time he was eight, young Gabriel was surrounded by the thudding, plodding, shredding beats supplied by many of metal's finest practitioners. And it was that motivation that in 2003, at the tender age of 10, first led him to team with guitarist Alex Nunez, bassist Zakk Sandler and drummer Steven Spence to form Black Tide. Now, four years later, that partnership has resulted in the recording of that band's debut disc, **Light From Above**. And despite their age (the rest of the BT brigade are all under 20) this Miami-based unit has already accomplished a heck of a lot... including a well-received main stage gig at the 2007 *Ozzfest* and a national tour opening for Avenged Sevenfold. Somewhat surprisingly, all things considered, young Gabriel has managed to keep everything in amazing perspective.

managed to get them a highly coveted major label deal) led directly to what the band hopes will be a career-making stint on the main stage at last summer's *Ozzfest*. Indeed, even all these months later the hangover left from that heady experience is still paramount in this unit's thought

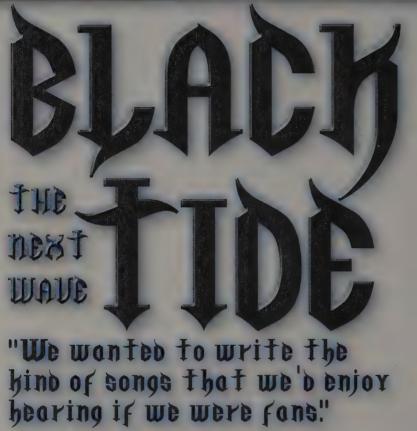
"It was crazy, man," Garcia said. "Sharing the stage with Ozzy and Lamb of God, it was just an awesome feeling. I've been listening to Lamb of God constantly for the past two years; then we got to meet them, and they turned out to be really cool. We learned so much about touring on *Ozzfest*. It was a crash course in learning what to do and what not to do. It was our first real tour, so it was like, 'Okay — this is how you properly soundcheck; this is how you prop-

erly sing into a mic; this is what you should never say to a crowd in Detroit!' It was a great way to kick off our career."

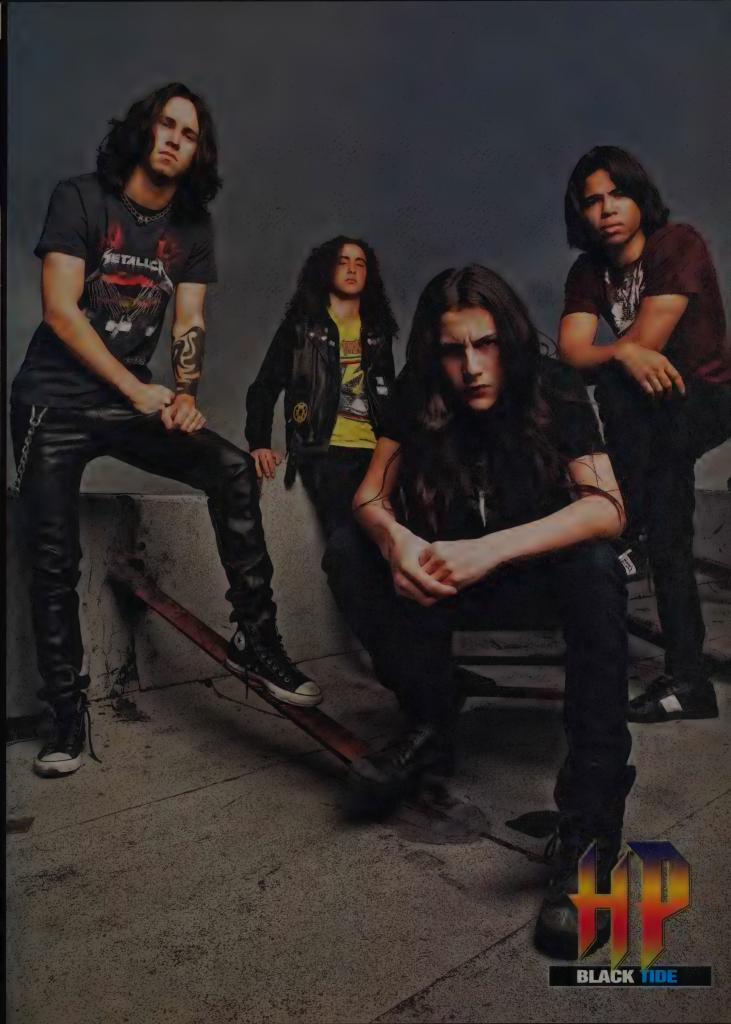
Actually, if we want to be totally accurate about such things, Black Tide first began their career in Miami area clubs back in 2004... at a time when none of the band members could even legally get into such

establishments. Undeterred by such minor details, the band hit that scene with a vengeance, with their hard work eventually paying off with an invitation to perform at

process.



the 2006 Florida Music Festival. It was there, in front of countless music industry heavyweights, that the unit first showed the world that a major new force had arrived on "I guess this is all kind of natural for me," he said. "I can't remember a time when I wasn't listening to music and dreaming of playing it myself. When I was the heavy metal scene. "We only did three songs at that festival," really young my cousin used to play Iron Maiden, Pantera and Garcia said. "But it was enough. Megadeth albums all the time. He played them for me, and he We were the heaviest band taught me how to play guitar. And then I just practiced my ass off. I always knew this is what I wanted to do." playing, and you could just look out from the stage and see a lot of jaws dropping. Drawing on classic hard rock They didn't know what influences as diverse as to expect from us-Metallica, Guns N' Roses, but they quickly Rush and Killswitch Engage, throughout Light From Above found out! It only took a couple of Black Tide manage the difficult days for the task of blending time-tested major labels to metal energies with a disstart calling us. tinctly 21st Century We didn't even approach. On songs like Live Fast Die Young, stop and think about how hard Warriors of Time and it is for a band Shockwave, this energylike our to get a packed unit show that major label deal they learned their rock these days. We and roll lessons well. In just kind of went fact, the power and paswith it, and this sion featured throughout is where we've their debut disc (which ended up.' 26 HIT PARADER





ABBOTT, VINNIE PAUL: It's almost a shame that in recent years Vinnie Paul Abbott has become better known to the general public as the bother of the late, great Dimebag than for his own superlative skills. That's true only because such recognition serves to diminish some of the ground-breaking heavy metal work Vinnie's done over the last two decades. In retrospect, his efforts with Pantera (and to a lesser extent Damageplan and the recent HellYeah) created a veritable blueprint for aspiring young drummers who viewed Vinnie's work as aggressive, intelligent and creative. Thankfully, despite the on-stage tragedy that took his brother's life, he continues to rock on, providing us all with some of the best power drumming ever heard by the ears of mortal man.

ADLER, CHRIS: Modern metal bands have their supporters... and they have their detractors. Many who share the latter view believe that too many of today's musicians get by more on a certain look or a bit of off-handed stage panache than on true talent. Just don't try to convince Lamb of God drummer Chris Adler of that. Not only is Adler rightfully proud of the music he makes with his hard-hitting Atlanta-based brethren, but he stands up for the entire legion of 21St Century metal musicians. His work, both on album and stage rocks with passion, power and purpose.

ADLER, STEVEN: As the drum basher on Guns N' Roses' historic Appetite For Destruction, blond bomber Steven Adler was intimately involved with some of the most historic happenings in hard rock lore. Unfortunately, his occasionally unpredictable on-stage work and increasingly unreliable off-stage behavior made him the first "casualty" of the Top Gunners' run to infamy, being fired from the band soon after their first fully scale road excursion.

AKERFLEDT, MIKAEL: Opeth guitarist/singer, Mikael Akerfledt manages to combine an almost ethereal nature with his heavy-handed metal assaults. He may never be noted for his panache, but the power and passion of his playing more than compensates for that. If you think it's easy to combine Death Metal with Swedish folk elements, think again.

ALDRIDGE, TOMMY: He's played with everyone from Black Oak Arkansas to Ozzy to Whitesnake, and at every stop along the way, this razorthin southern boy has made people sit up and take notice of his unique drumming style. Hey, has anyone ever attended a concert where Aldridge was in the band and not had their jaw drop when he began attacking his set with a barehanded fervor? That's just one of the attention-grabbing techniques that have made this curly-haired skin basher a truly one of-a-kind rock and roll pioneer.

ALLEN, RICK: Even the most casual follower of the contemporary scene knows Rick Allen for one rather unfortunate distinction—he's the one-armed drummer in Def Leppard. But perhaps such notoriety does a disservice to not only Allen's talent but also his perseverance. Prior to his



uring its 40 year history, the heavy metal form has continually been fueled by its mega-watt star power. During that time. thousands of musicians have performed in hundreds-upon-hundreds of bands-ranging from legendary acts to quickly forgotten indie upstarts. Even for us know-it-all folks here at Hit Parader compiling metal's key figures in an encyclopedic form proved to be a daunting challenge. But true to our never-say-die (or too dumb to know better) nature, we simply dove head-long into the task at hand until our mission was accomplished! Some of these performers have faces and names instantly familiar to legions of metal fans. Others may be somewhat more obscure in their stature. But each and every one of the musicians who've made it into our encyclopedia share some key qualities—in look, manner and execution they've brought an essential star quality to the metal realm. From the hallowed likes of Hendrix, Page and Osbourne right up through today's top guns such as Malakian, Vengeance and Scabbia, stars have provided hard rock with the luminescent glow that has continued to draw millions around the globe to the style's hypnotic power. There's no question that the stars of the rock and roll galaxy light up our dreary lives and inspire our mundane existences. On myriad occasions throughout hard rock's historic run, these larger-than-life figures have risen to the pinnacle of public acclaim; they are performers whose every deed, word and action have served to inspire us all. With that in mind, Hit Parader proudly offers up our **Encyclopedia** of Heavy Metal vol. 2... The Stars.

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tragic accident back in 1986, Allen was one of the bright young lights in the hard rock world. Following that limb-costing auto wreck, he became a pioneering figure, a man who proved that desire (along with a little space-age technology) can allow those with the proper degree of commitment to overcome just about any handicap.

ALLMAN, DUANE: Duane Aliman? In a list of hard rock/heavy metal stars? Are we kidding? Uhhh... no, we're not! Just go back to any of those early Allman Bros. discs (especially Live at the Fillmore) or his classic work on Derek and the Dominoes (where he went toe-to-toe with none other than Eric Clapton) to know that this guy established precedents that future generations of six-string upstarts have continually tried to emulate: Anyway, slide guitar sounds awesome when cranked up really loud!

AMENT, JEFF: For those old enough to remember Pearl Jam's dramatic entrance into the rock and roll world in the early '90s, it's rather hard to believe that these seminal Seattle grunge greats have now become something akin to "elder statesmen" on the contemporary music scene. Through it all—and even dating back to his pre-PJ days in Green River, Mother Love Bone and Temple of the Dog—Jeff Ament has remained as solid as a rock, laying down the bass licks on all of the band's biggest hits. A key figure in the history of the entire grunge movement, Ament remains a vital force on today's rock scene.

AMOTT, MICHAEL: One doesn't often think of Gultar Gods being housed within an "underground" context. Michael Amott is clearly one of the exceptions. First with Carcass, now with Arch Enemy, his guitar playing is just too

ANSELMO, PHILLIP: Few figures in recent rock history have been more lauded—and more criticized—than Philip Anselmo. Hailed far and wide for his work with a variety of bands (most notably Pantera; with whom he rose to the pinnacle of platinum-covered fame in the early-'90s and Down with whom he has recorded three albums), Anselmo's occasionally unpredictable nature and surly off-stage attitude has made him a man of "mystery" in certain rock circles. Possessor of one of the most demonic growls of all-time; we all certainly hope that we hear plenty more from this talented Texan in the months and years ahead

ANTHONY, MICHAEL: If every there was a guy who played an unsung role in major band it was Van Halen's Michael Anthony, Don't believe us? Just ask David Lee Roth, Sammy, Hagar or even Ed VH himself. Not only did Anthony's booming bass beats serve, as the constant foil for Eddie high-flying six-string histrionics, but his background vocals added needed depth to the band's soun

ed depth to the band's sound, while his good-guy persona helped to hold this oft-troubled unit together. In addition, his every-night bass beating solo has remained a staple of this unit's live show for nearly 30 years. Of course, despite all of his stellar credentials he was rather unceremoniously dumped by the reunited VH brigade in 2007, and replaced by Eddie's son Wolfgang.

APPICE, CARMINE: Unfortunately for all involved (except perhaps for his own pocketbook) Carmine Appice will perhaps best be remembered as the co-writer of Rod Stewart's insipid disco hit *Do Ya Think I'm Sexy*. Considering that his other credits include stints with the power-packed likes of Vanilla Fudge, Cactus, King Kobra and Beck, Bogert & Appice, such a netorious credit is something of a shame. Indeed, from the late '60s.

through the early '90s, few drummers in rock could hold a candle to Appice in terms of technique, power and skill. Unquestionably, this is one guy who could play anything and any time... even "dreaded" dance music.

APPICE. VINNY: The more metallic brother of the legendary Carmine. Vinny Appice has garnered his fame from his lengthy stand with Dio, as well as his recent stint with Heaven and Hell-which mirrored his time in the '80s with Black Sabbath. Renowned as one of the most powerful and consistent. players in the hard rock realm, due to his career-long association with mega-watt stars Vinny has rarely enjoyed the spotlight. Never the less, he remains one of the premier power drummers on the planet.

APRIL, JOHNNY: Staind have built their sizable rep on their ability to write and perform radio-ready hits of virtually every description. From wallshaking rockers to plaintive ballads, this Massachusetts-based quartet has proven to be one of the most diverse bands to be currently performing upon the contemporary music playing field. Bassist Johnny April admits that the inherent diversity of the group's musical attack sometimes pres-

ents a few problems for him, mostly due to each song's highly unpredictable nature. But he also quickly states that he wouldn't exchange that challenge for anything else in the

ARAYA, TOM: Upon first encountering Slayer's legendary bassist/vocalist Tom Araya, many people are surprised by how soft spoken the man deemed "the voice of hell" actually is But then, when your job for the last 25 years has been to provide voice and bottom to the most strident metal attack on Planet Earth, is it really that surprising that your off-stage persona represents the other side of the proverbial coin. Araya remains at the very top of his game truly one of the most imposing figures in metal history. Indeed, there are few more enduring, endearing and down-

right overwhelming images in the heavy metal kingdom than the sight of Arava in full, mid-concert roar. With his long hair flying, his angrily contorted face covered in a mask of sweat, Araya is the living embodiment of every-

thing a real heavy metal frontman should be:

ASTBURY, IAN: Every time lan Astbury steps on stage he's like a shaman casting a magical musical web upon his loyal following. Part Jim Morrison-like showman (in fact, on occasion he has stepped in among the surviving Doors members for a concert set), part metal beat messiah and part long-haired hippie freak, during his distinguished run with the Cult, Astbury proved himself to be among the most charismatic stage hands of his generation. With the ability to mimic an almost Plant-like banshee wail, as well as deliver a rugged blues-based timbre, on a string of '80s hits Astbury reigned supreme.

MICHAEL

ANTHONY







so here's a shout-out to that band's vocalist Burton C. Bell, guitarist Dino Cazares' cohort in the band that first fused computers with death metal, and achieved some amazing results in the process of doing so. Possessor of one of the more interesting voices in the heavy metal.

BENANTE, CHARLIE: Scott lan's partner in crime in both Anthrac and SOD since the very beginning. Yet despite all of the critical and commer-cial acclaim those bands have enjoyed throughout the decades, Charlie Benante rarely receives his due from either the media or fans

BACH, SEBASTIAN: When you look back at the party-hearty, mousseabusing '80s, it's quite possible that Skid Row's Sebastian Bach remains that era's most endearing and enduring symbol. With his too-pretty-for-a-guy looks, his flowing blond hair and his ribald sense of humor. Bas was the guy every girl wanted and every guy wanted to be. And since those halcyon, charttopping times Bach hasn't slowed down one bit. In addition to touring and recording with a variety of rock-loving bands (including the recent MTVderived Damocracy), he even ventured to Broadway for a starring-and critically acclaimed—stint in Jeckyl & Hyde.

BAKER, GINGER: With his skeletal face and stringy hair, Ginger Baker looked like he was 60 years old when Cream first hit the top of the charts in the late '60s. Rather amazingly, he still looked the same when he actually was in his 60s when Cream played their reunion gigs in London and New York in 2005. Long considered the most fluid, powerful and creative British rock drummer of all-time. Baker showed that he still possessed all of his skills... with some new knowledge thrown into the musical mix for good measure.

BANNON, JAKE: Converge frontman Jake Bannon has impressed our highly impressionable staff with his unique ability to simultaneously sweat and scream like few other members of modern metal society. Multi-tasking is always something we admire!

BARKER, NICK: Nick Barker knows that being an "underground legend" has its inherent good points... as well as its bad points. Hey, it's great that a loyal cult following has noticed your hell-hammered drum work with bands like Cradle of Filth and Dimmu Borgir (from whom he departed under rather controversial terms in 2004.) But at the same time it can probably grow occasionally frustrating to note that your skills (and those of your band) only come to light at summer-long Euro-flavored metal fests. Oh well, the English-bred Barker seems to be handling his role in rock and roll life quite well. He continues to ply his craft with more pure power than just about anyone else out there.

BARNES, CHRIS: Talk about being "underground"! Few can attest more strongly to being a strict adherent of the Underground Ethic than Chris Barnes. This ex-Cannibal Corpse/current Six Feet Under singer has gone from one extreme unit to another, while never missing a beat.

BECK, JEFF: To a younger generation of fans, the name Jeff Back is almost guaranteed to elicit a loud "who's he?" response. Well... here's who: quite simply, Jeff Beck was making Led Zeppelin-style blues/metal even before there was a Mighty Zep. A guitar partner of Jimmy Page's in the legendary Yardbirds in the late '60s, Beck broke away to form the Jeff Beck Group (with a never-sounding-better vocalist named Rod Stewart) six months before Page started Zeppelin. Many still believe Beck's efforts were superior. Too often, however, he's since preferred to work on his sports cars rather than play music.

BELL. BURTON C.: We've always been big supporters of Fear Factory, *30 HIT PARADER*

BENNINGTON, CHESTER: There are those who believe that Chester Bennington may possess the finest voice of his generation. There are just as many, however, who operate under the belief that Linkin Park's "rocker" is something of a one trick pony, a guy who only knows one way to approach his craft. We're not here to get involved in this debate, rather only to state that either way you may choose to look at it Bennington has been at the core of one of the great rock and roll success stories of the last decade. With his soaring voice working in perfect counterpoint to that of LP rapper Mike Shinoda, on a string of this band's stick-to-your-brain-like-peanut-butter hits, Bennington has helped the Park pack reign

BETTENCOURT, NUNO: At the height of Extreme's reign of success in the late '80s, guitarist Nuno Bettencourt seemed to have it all going his way. The brooding, darkly handsome axe ace seemed able to woo crowds around the world, and the six-string techno-crats who lived only by the Shred Manual, continually saluted Bettencourt's high-flying, yet always-in-control approach to his craft. While often compared to the illustrious Eddie Van Halen due to his expansive technique, this Boston-based player actually had a style all his own.

BIAFRA, JELLO: In name, action and ambition, the Dead Kennedys were about as underground as underground can get. Yet their frontman Jello Biafra used the off-beat forum provided by his unit's infamy to voice his inner feelings on a wide variety of cutting edge subjects.

BILLY, CHUCK: Big, brash and balls-out, Chuck Billy has long been one of the most dynamic frontmen in the metal world. Kudos to Chuck for both surviving a major cancer scare, and playing guitar with his mic stand at

BIXLER, CEDRIC: At The Drive In singer Cedric Bixler may have always been noted for his big hair and even bigger, louder voice. Dude had

pestuous personalities, Deep Purple's Ritchie Blackmore hasn't always received the degree of respect he deserves for his ground-breaking efforts. There are many—including a number on the HP staff—who insist that of the troika of major players at work during the first Golden Age of British metal in the early '70s Blackmore continually outshined the likes of Page and lommi, certainly no easy task! And don't forget to throw his fleet-fingered efforts with Rainbow into the musical mix.

BOBBY BLITZ: Some guys are like that damed Eveready Bunny... they just keep going, and going, and going! That could pretty much sum up the career of Bobby Blitz, who has steadfastly remained the driving force behind Overkill's two decades of thrash history.

BOLAN, MARK: In light of the amazing impact made by their string of early-'70s pop-rock hits, few fans could rightfully view T. Rex' Mark Bolan as a "metal" musician... or as a particularly innovative guitar hero. But the fact of the matter is that while his studio production was usually impish and poppy, on stage many of those same songs were often turned in to ear-blasting metallic odes by the mercurial Mr. Bolan—often, it seemed, just to annoy the legions of teeny bopper fans who came to his shows—along with their parents!



MTV screens or in their sold-out local arenas don't understand the degree of impact that this New

Jersey rocker had in the early-'80s both with his poodle-cut hair style (according to legend, done by his father!) or

his silicon-slick pop/metal sound, used so effectively on the band's mega-million selling masterwork, Slippery When Wet. Through it all, Jon has remained one of the icest guys around, a down-home sort who's never let super-stardom get in way of living his life.

BONHAM, JOHN: When you're in a band that features such iconic figures as Robert Plant and Jimmy Page, it would certainly appear to be a difficult task to gain even a fair smidgen of recognition. But drummer John "Bonzo" Bonham did more than that—he became a central figure not only in metal's most historic band, but in metal history itself! Indeed, he was so integral to Led Zeppelin's strident sound that the band could not even continue upon his death in 1980. In many ways Bonham's heavy, on-the-attack drum style set

the precedent for all future skinbashers to follow-and in the intervening years, few have come close to matching even one aspect of his deft drumming skills

BORLAND, WES: Perhaps a band like Limp Bizkit was never designed to be taken that seriously—either musically or lyrically. After all, when one of your biggest hits tells the world how you're only in the biz because of the "nookie" how serious are we supposed to get? Perhaps all of that was one of the reasons that gui-tarist Wes Borland decided to leave to LB batch for a few years to seek more satisfying artistic pastures... perhaps not. But when all was said and done, he returned to the Bizkit boys in 2004, only to leave again in 2007 to again seek his own rock and roll voice.

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BOWER, JIMMY: Burly Jimmy
Bower has served as the "secret
weapon" in a number of fairly highprofile bands. In fact, his impressive
girth provides the drum power behind
both Eyehategod and Superjoint
Ritual. Perhaps his most notable
work has been done with the highprofile "supergroup", Down.

BRATTA, VITO: At the height of Hair. Metal's power in the late-'80s, the vortex of the form's universe was invariably based on the Left Coast. But that didn't stop certain East Coast bands from more than holding their own with the Big Boys. One of the most noteworthy of this crew was the Noo Yawk based White Lion who rode the ridiculous outfits worn by their singer. Mike Tramp, and the superlative (though generally overlooked) skills of their guitarist, Vito Bratta, to the very pinnacle of success. Blending a Blackmore-like style with his own unique perspectives, Bratta was a true guitar star.





BROWN, MICK: In some important—and generally overlooked—ways, during their mid-'90s heyday "Wild Mick Brown was the glue that often served to hold the frequently warring factions of Dokken together. His engaging personality, good-natured off-stage demeanor and rock-solid drum work was the perfect elixir to calm the offsolid drum work was the perfect elixir to calm the oft-unsteady nerves of vocalist Don Dokken and guitarist George Lynch. In addition, Brown's dynamic style won the attention of the drum "intelligentsia"—a group that too-often turned their collective back on "hair metal" musicians.





BRUCE, JACK: Jack Bruce didn't come by his primary success in a band called Cream for no apparent reason—he, along with Eric Clapton and Ginger Baker, were considered the "cream of the crop" when it came to late '60s British blues-rock talent. With a flair for jazz and blues as well as hard-driving rock, Bruce has remained a seminal force on the rock scene, continually amazing his followers with his deft and ever-more-creative bass rumblings. If you're too young to fully understand his impact, it pays to go back and check out his seminal work with Cream.

BURTON, CLIFF: What can you really say about a man who was so talented and so charismatic that everyone else in Metallica was willing to move from Los Angeles to San Francisco just so he could join their band? That, in a nutshell, was the power of Cliff Burton, the long-haired bassist whose amazing stage persona and rock-solid studio skills helped propel the Metalli-men out of virtual obscurity in the early 80s into a position of unmatched prominence in the metal world. While a tragic ontour bus accident took his life, his work will continue to live on for as long as people respond to loud, powerful music.

BUTLER, TERRY "GEEZER": Fact: While Ozzy Osbourne and Tony lommi always received (and, come to think of it, continue to receive) the lion's share of credit when it comes to Black Sabbath's preeminent role in metal history, Geezer Butler was responsible for writing many of the band's biggest hits. When you throw into the mix the notion that this mustachioed bass beater's nimble fingered ptaying technique—as well as his wall-shaking sound—served to heavily (and we mean that literally) influence generations of musicians, his prime position in metal history is not only understandable, but necessary.

BYFORD, BIFF: How many other vocalists have managed the "distinction" of helming the same heavy metal band for 25 years, yet still not gaining "household name" recognition? That, alas, has been the on-going fate of Biff Byford, who ever since first placing Saxon at the forefront of the New Wave-of British Heavy Metal in the early '80s—along-side the likes of Def Leppard and Iron Maiden—has steadfastly maintained his hold over that hard rocking unit's musical path. Yet, for whatever reason, he has never managed to attain the kind of international recognition that traditionally goes hand-in-hand with such an accomplishment. But despite his lack of high-profile fame, the long-haired Byford seems quite content to keep leading his loudly and proudly metallic unit into the rock wars—in the process continually producing some of the most entertaining "bikers and leather" metal albums of all-time.



CAMERON, MATT: Matt Cameron ranks as the drum "king" of the Grunge set. After all, who else can lay claim to being a key member of two of Seattle's most revered units... Soundgarden and Pearl Jam? For the last dozen years Cameron has rarely been away

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or touring with arena-packing supergroups. Renowned for the dexterity of his playing style, it would seem as if Cameron could hand-select any job his wanted within the rock world. His recent work with the Jammers has won universal acclaim.

dampBell, VIVIAN: Talk
about a guy who's seen and done it
all! A member of Dio during that
band's most creative period. A
member of Whitesnake when they
ruled the metal roost. And the axe
slinger in Def Leppard for the last
dozen years (with a few additional
projects such as the criminally

neglected Riverdogs thrown in for good measure).

Vivian Campbell is truly one of the most respected musicians around.

While he's rarely been the man at the hub of all the attention, his special skills and jovial personality have made him a welcome addition wherevel

JERRY: The music of Alice in Chains has been called many things during the 15 years since this Seattle-based unit first emerged on the hard rock scene... "evil", "diverse", and "brilliant" among them. Much of that can be attributed to the eminently distinctive, down-turned guitar tones of Jerry Cantrell w

tones of Jerry Cantrell, which often served as the perfect foil for the sine ister sounding vocals provided by the late Layne Staley. At heart a "metal" player, Cantrell has also on occasion displayed his fondness for acoustic tenderness and even jazz-tinged stylings.

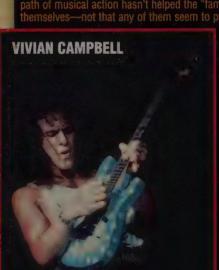
CAPPO, RAY: This wild-eyed singer for Youth Of Today and Shelter brought the Hare Krishna message to NYHC kids. The question then becomes how many of them listened... and how many understood what they heard.

CAREY, DANNY: Throughout their long and incredibly successful career, the members of Tool have chosen to remain a relatively faceless lot. They don't paste their images on CD covers or MTV videos. Indeed they remain cloaked in a veil of lingering mystery. Of course, such a path of musical action hasn't helped the "fame" of the group members themselves—not that any of them seem to particularly care about that part of their lot in rock

part of their lot in rock and roll life. As long as their albums continue to sell in the millions, and their tours pack arenas from coast-to-coast, this West Coast crew will remain quite satisfied. Despite it all, however, drummer Danny Carey has earned the respect of his fellow rockers for his deft skills and sincere dedication to his chosen craft. Few do it better.



Sometimes it takes a legend to replace a legend. When Eric Carr was asked to join Kiss at the tail end



of their "original" face-paint ara, he was taking the place of the much-loved Peter Criss. Criss was Kiss' "cat", Carr became the band's "fox." At first fans were a little resistant to this "radical" change—but they quickly realized that not only was Carr a superlative drummer (in all honesty; someone who could play rings around Criss, though Carr would never have dreamed of making such a claim) he was also one or the nicest people around. His tragic death in 1991 robbed the rock world.

CASTILLO, RANDY: Ozzy Osbourne... Motley Crue...Lita
Ford...Dio—just a few of the bands that the late, great Randy Castillo
performed with during his high-profile career. Perhaps best known for
his stint with Ozzy (during which time he recorded such legendary discs
as The Ultimate Sin, No Rest For The Wicked and No More Tears),
Castillo's frenetic drum style was often favorably compared to the likas
of John Bonham and Keith Moon. He remained in perpetual demand
from recording and touring bands until cancer took his life in
2002... he was 51 years old.

CHAOS, CASEY: The easiest, quickest description of Casey Chaos would be to label him a punk-rock metal fireball. Yeah... okay... that works for us. Punk-rock metal fireball it is.

CHERONE, GARY: It's unfortunate that most rock fans remember Gary Cherone's shockingly short, artistically unsatisfying, overtly preening "car wreck" career with a post-Sammy Hagar Van Halen in the mid-'90s more than they recall his shining *More Than Words* efforts with Extreme in the '80s. It was with that band that Cherone's strong vocal style and self-assured stage presence first won over a legion of ardent supporters who viewed him as a true star-on-the-rise. But after his brief, ill-fated tenure with the VH boys (with whom he recorded just one album), Cherone's star quickly lost luster... and has yet to recover its stellar sheen.

CAVALERA, IGOR:
During his 25 year stint in Brazil's favorite heavy metal export. Sepultura, drummer Igor Cavalera has helped forge the collision of metal and tribal principles in a unique and continually fascinating musical brew. He may be overshadowed by his brother Max. but Igor is a star in his own right, By the way, these days he seems to be spelling it Iggor. Go figgure!

CAVALERA, MAX: For more than two decades Max Cavalora's heavy metal stock has continued to rise. First as the charismatic leader of Brazil's premier metal supergroup. Sepultura, and then as the frontman of Soulfly, Cavalera's rugged rifts and uncompromising song structures have propelled both he and his bands to a position of unquestioned prominence within the metal world. This is one rocker who literally and figuratively placed his homeland on the heavy metal map.

CAZARES, DINO: He doesn't look like a rock star, and he doesn't always act like one (he's too damn smart!) But none-the-less, portly guitarist Dino Cazeras helped Fear Factory send volts of electric riffs through the twisted psyches of hard rock fans around the globe.

CHANCELLOR, JUSTIN: Tool has long ranked among the strangest and most unpredictable bands in rock. Each member of that unit has played a vital role in making their quartet one of the most respected groups in the entire hard rock world. As the last member of join Tool, bassist Justin Chancellor is occasionally overlooked by those more intrigued by the creepy-crawly work of frontman Maynard James Keenan, But his contributions to this band's sound remain a vital cog in the ever-quixotic Tool steamroller.



the mid-80s when Def Leppard was unquestionably the biggest band in the world. Their albums routinely sold tensof millions and their tours packed amonas from London to Los Angeles.

While the likes of vocalist Joe Elliott, troubled guitarist Steve Clark and one armed drummer Rick Allen received plenty of kudos, guitarist Phil Collent was too often overlooked. In many ways the glue that kent it all together

CLAPTON. ERIC: These days Eric Clapton seems to have lost a lot of his true rock and roll spark. He sings ballads. He does charity shows. But all of that does little to detract from the fundamental kick in the ass that Clapton provided the hard rock form with seminal blues-on-steroids bands like Cream and Derek & the Dominoes. When kids in London used to write "Clapton is God" on building walls, few could disagree. He recently reunited with Cream for a series of London shows which proved that when properly inspired, he could still rip with the best of 'em.

CLARK, STEVE: To many, Steve Clark was the heart and soul of Def Leppard during that band's heady run to the apex of the '80s hard rock world. Yet when word emerged back in 1991 that Clark had died, it was shocking, but not that surprising. For years it had been widely rumored that despite the heights of acclaim he had enjoyed with Leppard, he was a troubled soul often caught in the grips of alcoholism. Despite his sad end, however, Clark leaves behind him not only an amazing guitar legacy housed in his band's string of multi-platinum discs, but also a legion of fans who will never forget his contributions to the rock and roll cause.

CLARKE, FAST EDDIE: The six-string power source of Motorhead during what was arguably that band's most successful period during the 80s. Fast Eddie Clarke expanded his realm of influence once he broke away from Lemmy to form Fastway with UFO expatriate Pete Way. Known for his power-house riffs and rough-and-ready leads. Clarke never professed to have the dexterity of the era's top instrumental masters. But what he may have lacked in skill he more than compensated for in pure, unadulterated power.

CLAYPOOL, LES: Primus bassist Les Claypool has long stood as one of rock's most eclectic, eccentric and electric personalities. The fact is that he made "jam rock" cool to metalheads, certainly no easy task.

COBAIN, KURT: In the 14 years that have now passed since his death, Kurt Cobain has further cemented his position as one of the most iconic figures in rock and roll history. While, in all honesty, it is highly debatable as to whether or not such haughty recognition is his due considering his all-too-brief work with Nirvana in the early '90s, the fact is that Cobain is now hailed as a charter member in the pantheon of Rock Gods. Yet, no matter how you may choose to view his legacy, there can be no question that Cobain's impassioned, pain-soaked work almost single-handedly changed the face of the contemporary music scene. Even today,

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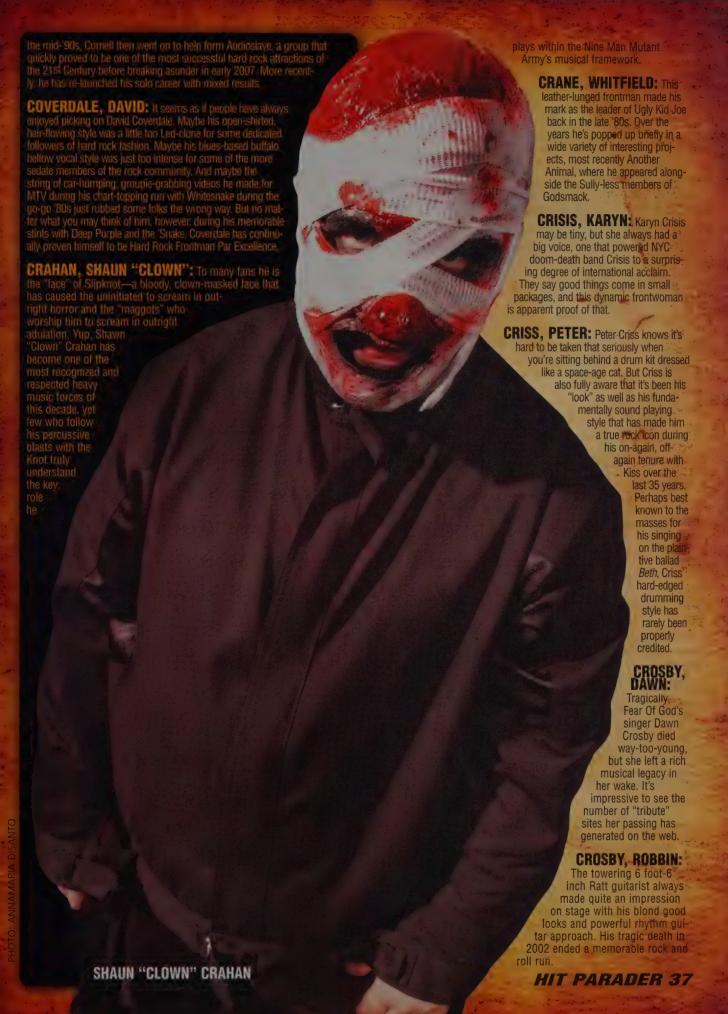
COMMORFORD, TIM: Whether it was during his lengthy and onlauded stint with the controversial Rage Against the Machine, or during his
recent run with the chart-topping "supergroup", Audioslave, Tim
Commorford's unique approach to the bass has remained on full display.
While playing within a more-or-less "conventional" hard rock context, this
nimble fingered fret master has proven himself to be totally in control of victually every musical milieu. And as his units have occasionally branched off
into everything from funk to rap,
he's proven himself to be more
than up to the challenge.



ALICE COOPER

snake-charming stage antics have been to shaping the theatrical perspectives of the rockempire, his string of timeless hard rock classics like *I'm Eighteen* and *School's Out* have shown off his snarling voice in near-perfect fashion.

CORNELL, CHRIS: It's hard enough to be the focal figure in one successful band. Over the last two decades Chris Cornell has played that vital role in TWO major groups. Starting out as the frontman for the late, lamented Soundgarden in the late '80s, Cornell's impassioned voice and dynamic stage persona helped forge a link between the then-still-divergent worlds of metal and grunge. And following that band's demise in





CUBELO, SERGIO: Puya's singer Sergio Cubelo has always been one of the most dynamic on-stage forces in rock. Indeed, his fierce energy under the spotlight has helped make his dynamic Latin-rock fusion unit a major player in certain hard rock circles.

CYKO MYKO: Say what you want about him—that he was a raving loon or just one of the most overlooked forces in metal history—the fact remains that Suicidal Tendencies frontman Cyko Myko (aka Mike Muir) ranks among the truly unique forces in hard rock history. Hey, he even wrote lyrics that managed to inspire Limp Bizkit's Fred Durst. No easy task.



DAILOR, BRANN: When your band is named Mastodon, there's a bit of pressure on those involved to make sure that the music they produce lives up to such an earth-shaking name. As his unit's fret-blasting drummer, Brann Dailor not only takes that kind of responsibility seriously, he takes to heart just about everything involved with this headlinegrabbing unit's ascension up the metal ladder. His heavily propulsive beat propels along the group's sound at a thundering, lumbering speed... but with Mastodon, would you expect anything else?

DALL, BOBBY: Let's face it, Poison never got any kind of respect during their mid-'80s heyday, and they aren't

about to get any more respect in 2008. The simple fact is that these nuthin-but-a-good-time rockers chose to entertain more than blow everyone away with their instrumental elan. Still, the likes of bassist Bobby Dall did enough to impress those of us who recall his band's glory days-or maybe some of us just like the fact that this raven-haired rocker stood out from his toe-headed compatriots.

DALTRY, ROGER: Though in the minds of many, he's usually been forced to play second fiddle to the likes of Robert Plant when it comes to the category of lion-tressed British hard rock frontmen of the early '70s, the Who's Roger Daltry never needs to take a back seat to anyone. When it comes to pure rock and roll talent, the diminutive Daltry stands tall. Possessor of one of the form's most powerful voices, and the inadvertent inventor of the famous My Generation stutter, Daltry's demeanor and

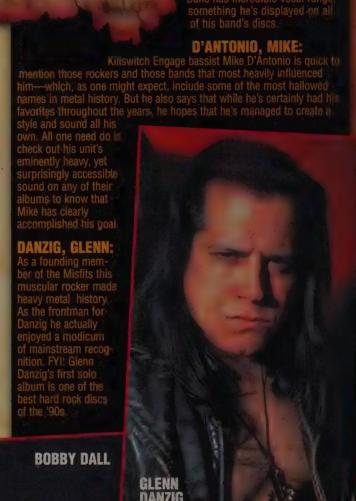
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turned him into one of hard rock's most iconic figures. He's also, on occasion, proven himself to be an actor of note.

DANE, WARRELL: Nevermore a vocalist Warrell Dane has been plying his craft for decades... often well under the radar of mainstream metal loyalists. Hey, that probably why he's an underground star! Never-the-less. Dane has incredible vocal range, something he's displayed on all of his band's discs.

DANZIG, GLENN: As a founding mem-ber of the Misfits this ber of the Misfits this muscular rocker made heavy metal history. As the frontman for Danzig he actually enjoyed a modicum of mainstream recognition. FYI: Glenn Danzig's first solo album is one of the best hard rock discs of the '90s.

BOBBY DALL



DAVIES, DAVE: If for no other reason than the propulsive riff of You Really Got Me, the Kinks' Dave Davies deserves to be Dave Davies deserves to be included in this hard rock compendium. But, of course, as lovers of metal trivia may already be thinking, the rumor has always been that it was a pre-Zeppelin Jimmy Page who actually played that memorable lick (later further immortalized by Van Halen) all the way back in 1966. But either way, we need to commemorate the song—if not necessarily the man who played it—as one of the truly seminal moments in metal guitar history.



DAVIES, RAY: Ahhh.... yet another oldie-but-goodie Indeed, there are a legion of long time followers of the rock scene who insist that the Kinks' Ray Davies remains the most gifted writers and singers in the form's storied history. As the seminal force behind such early power rockers as All Day And All Of The Night and You Really Got Me (later immortalized by Van Halen on their debut disc) Davies provided vocal form and substance to some of the first guitar-driven anthems in hard rock history.

DAVIS, JONATHAN: There has always been something dark and mysterious about Korn's Jonathan Davis It fills his tyrics with a foreboding, ominous aura and adds fuel to the propulsive fires that serve to distinguish Korn's trademark "down-tuned" sound. But there's also a playful side to the Davis stage persona, one that often appears when he whips out his bagpipes and begins to play in the midst of each and every Korn concert. It is this dichotomy of attitudes, especially when teamed with Davis' uniquely pained vocal delivery, that has made this Bakersfield, CA native one of the most recognizable stylists of the "new metal" era.

DeLEO, DEAN: While his star has years—in almost direct correlation to tus of his former Stone Temple Pilots

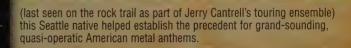
taded a bit in recent the on-the-rise-again stabandmate Scott Weiland

(now vocalist for Velvet Revolver)—
that guitarist Dean DeLeo played in scape of the mid-'90s. At a time when hard rock—let alons heavy metal—was considered a cultural parian, Deleo's powerful, inventive six string style told all within ear-shot that guitar-powered rock was still alive and well. Now, with the success of Army of Anyone—the band he shares with his broken Rob and ex-Filter vocalist Richard Patrick—his stollar qualities are excellent unifull display



DE LA ROCHA, ZACK: Where, on where, has Zack de la Rocha gone? A decade ago, as the rapping, rocking politically-savvy frontman for Rage Against the Machine, there were few more visible or respected figures in the hard rock world than this frizzy-haired frontman. Then, after departing that unit (and see ing his bandmates join forces with Chris Cornell in Audioslave), de la Rocha seemed to go underground. Rumors of various solo projects have filled the rock wires over the last half decade, but aside from a few rare appearances (such as his occasional shows with a reunited Rage during early 2007), de la Rocha has kept his future musical intentions under careful wraps.

DEGARMO, CHRIS: At the neight of Queenryche's mid-80s fame. few bands were more renowned or respected within the hard rock community. And at the hub of it all was skinny Chris DeGarmo, a lead guitarist who always maintained a true sense of "band identity" even in the midst of his solos. While he has dropped from the scene in recent years



DelEO, ROB: There was a brief moment in time back in the mid-'90s when the Stone Temple Pilots may just have been the most popular band on earth. Their string of Beatles-meet-Zeppelin hits sparked incredible interest in this West Coast unit that was centered around guitarist Dean DeLeo and his bass-bashing brother Rob. Indeed, it was Rob who co-wrote many of the band's biggest hits, and often served as a spokesman for the unit—especially when off-troubled vocalist Scott Weiland was out of the mix. He, along with Dean, are now back in the rock forefront with Army of Anyone.

































BLACK ABBATH



























































































































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DELSON, BRAD: Sometimes people tend to overlook the guitar-based power that lies so near the crux of Linkin Park's incredible success. Sure, there is this unit's renowned rap/metal hipness and the keyboard-driven coolness, but if anyone overlooks the contributions made by axe man Brad Delson then they're missing a major piece of the LP creative puzzle. He may not always look the part of the classic Rock God with his scruffy beard and ever-present headphones, but he certainly plays like one of the most talented and creative forces of recent times.

DeMARTINI, WARREN: It's amazing how little respect many of the bands that served as the cornerstone of the West Coast Metal Revolution of the '80s now receive. They're either dismissed as spotlight-craving "hair farmers" or minimally talented pretty boys. But the fact of the matter is that mixed in with the mousse abusers were a handful of truly talented guitar players, one of whom invariably was Ratt's Warren DeMartini. dust check out any of that band's top-selling early discs to hear his stinging lead work in action.

C.C. DeVILLE

DeVILLE, C.C.: C.C. DeVille admits that he hasn't always handled the "burdens" associated with being a rock star very well. They've caused his weight to fluctuate wildly. They've caused him to lead what might best be termed a "dangerous" lifestyle. And it's occasionally brought him into conflict with his Poison bandmates But despite it all, when it's time for him to plug in his guitar and start playing, the sprightly, stylish sounds that he produces never cease to bring a smile of excitement to all who hear 'em.

DIAMOND, KING: The first time we encountered King Diamond, the quasi-mystical leader of Mercyful Fate (as well as his self-named solo band) was sitting behind a desk in his label's Los Angeles offices and asking us if we wanted him to levitate a near-by lamp. When we politely passed on the offer, the King flashed us a wicked

smile and a quick "good decision!" The conversation soon turned to both Diamond's trademark black and white stage makeup and the heavy, occasionally screechy, Euro-metal approach favored by the King and his court. That sound has made major commercial inroads throughout the Continent over the last two decades, while leaving King Diamond little more than a cult phenomenon on this side of the Atlantic.

DICKINSON, **BRUCE**: Sometimes as he patrols the stage with an almost relentless energy, it seems as if Bruce Dickinson is like a caged lion on the prowl. He dashes this way and that. He grabs a British flag

and waves it passionately in front of his adoring audience... no matter in what nation Iron Maiden may be performing at that given moment. He shakes his head and stomps his foot to the savage beat his bandmates bring forth our song after song. And, best yet, when he opens his mouth to sing, out comes one of the most powerful metal voices of all time. A gifted writer, a fully accredited airline pilotand an Olympic-quality fencer in addition to his abundant singing skills, Dickinson is truly a rock and roll Renaissance man.

DIO. RONNIE JAMES: Did

O, RUNNIE JAMES: Did you know that Ronnie James Dio is credited with inventing the famed heavy metal, "devil's horn" hand salute? (Supposedly he picked it up from his Italian grandmother who used it to place "curses" on her enemies.) For that fact alone RJD has earned his rightful place in the panthon alone RJD has earned his rightful place in the pantheon of metal greats. But such creativity is only the beginning of this diminutive New York state native's musical accomplishments. During his 30-year run he has fronted headlining bands like Black Sabbath and Rainbow, while enjoying the rather unique distinction of enjoying just as much celebrity for his solo work. Truly the possessor of one of the most powerful voices around, Dio continues to shine in a world of darkness, especially now that he's again occasionally working with his former Sab-mates in Heaven and Hell.

DIRKSCHNEIDER, UDO: Everything about Udo Dirkschneider is tough... his name... his voice... his look. Hey, they don't call this dude the German Tank for nothing! With a bulldog-like scowl and a voice straight from the bowels of Hades, Dirkschneider has led a double life over the last two decades—both fronting the moderately successful Teutonic metal band Accept (you remember Balls To The Wall, don't you?) and producing his own even-less-noteworthy solo discs. Yet despite any of his apparent limitations, anyone who has seen or heard Udo in action over the years is not likely to forget the experience.

DOKKEN, DON: Don Dokken always took himself on-so-seriously. Il was as if he truly believed there was a special degree of depth and substance behind the highly enjoyable, yet light-as-a-feather pop/metal odes that helped carve out his musical legacy in the mid-'80s. The fact is that few people could write better stick-to-your-brain hard rock anthems than Don and his Dokken sidekicks. But his one-dimensional whine often took some of the luster off of those rockers, while transforming his ballads into saccharine-sweet showcases far more notable for the sterling six-string interludes performed by guitar maestro George Lynch.

DOLMAYAN, JOHN: Some rockers strive for stardom... some for success. Others seem to achieve both without actually seeking either. As the drummer for one of hard rock's most intriguing and unpredictable bands, System of a Down, John Dolmayan has become both a star and a success. He has reveled in the unique musical opportunities that have continually come his way. From power-blasters to ethereal rockers, he has proven he can handle it all on his huge Tama kit—one that features eleven cymbals and a six inch bell chime.

DAN DONEGAN

DONEGAN, DAN: The simple fact is that an entire generation of metal bands—those that arose in the late '90s and continue on to today—have generally failed to receive the kind of respect they deserve for their musical contributions. Many of these so-called New Metal units have produced impressive sales figures, but since their guitarists rarely take solos, they've generally not caught the attention of the "shredder" community. And while he fits that profile to the proverbial "T", Disturbed's Dan Donegan is unquestionably one of the last decade's most impressive hard rock stylists. He's even begun to show off a few lead licks on the band's recent discs.

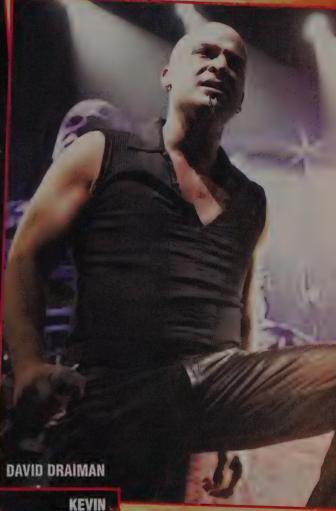
DOPE, EDSEL: Edsel Dope brags about his upbringing on the "mean streets" of New York. He talks openly about his brushes with the law and his penchant for hanging out with porn stars. It all provides him with an instant coolness factor that belies the minimal success his band, Dope, has so-far enjoyed.

DORIAN, LEE: Cathedral basically wrote the book on doom rock, and they never could have done it without the visionary leadership of Lee Dorian. A multi-faceted talent, he stands as one of the keystone figures in the entire Euro-metal movement, a title he takes very seriously. Perhaps his greatest desire is to see the type of music he creates gain a greater foothold within the metal kingdom.

DOWNING, K.K.: The "blond bomber" of Judas Priest's legendary dual lead guitar attack, K.K. Downing has always managed to garner his fair share of attention. Dressed in black leather, his trademark customized Flying V guitar perched on his hip, Downing style is fluid yet

powerful—the lineal descendant of Clapton's overpowering work with Cream. In conjunction with Glenn Tipton's more rugged riffs, Downing's lead runs provide the perfect blend of rock reactants that stand at the very core of Priest's volatile sound.

DRAIMAN, DAVID: After 40 years of history, it's hard for anyone entering the rock and roll world to develop anything that sounds even remotely "unique." Just don't tell that to Disturbed's David Draiman. Over the course of three albums, Draiman's staccato singing style, blended with his from-the-gut vocal energy have made his sound instantly recognizable to millions of fans around the globe. And while we admit that approach can begin to grate on some nerves over the course of an entire album or concert performance, there's no denying the sincerity with which Draiman delivers his perpetually hard rocking tunes.



DUBROW, KEVIN: Oh, how we picked on Kevin DuBrow over the last 25 years. We cited his alarming lack of hair (pre-weave, of course) and his apparent lack of talent. But despite it all, Quiet Riot's wild-eyed, leather-lunged frontman managed to prosper—which perhaps showed us how little pull we actually had in the rock and roll world! The undeniable fact is that DuBrow played a major role in the advent of the West Coast metal scene of the early '80s, with the first version of QR helping to introduce the late, great guitarist Randy Rhoads to the metal kingdom, and the latter version making us all question our "metal health" thanks to

their sing-along covers of Slade classics. DuBrow's tragic passing in November, 2007 left a major hole in the hard rock stratosphere.

DUBROW



DURST, FRED: It's just soooo easy to take pot-shots at Limp Bizkit's Fred Durst. For whatever reason this multi-talented North Carolina native has become the poster boy for everything that went wrong with the hard rock form in the late-'90s. Sure, his band's simplistic rap/metal style proved to be instantly popular, spawning a whole sub-genre of hard rock acts in the process. But the inherent limitations of the approach—teamed with Durst's somewhat grating "I'm in Hollywood" persona—soon proved to be his band's downfall. Still, you gotta admire a dude who got as far as he did

(including both dating some of Tinsel Town's hottest "hotties" and becoming a Vice President at a major record label) with such an apparent minimum of talent, hair and looks.

DUTKIEWICZ, ADAM: Producer, writer, musician extraordinare, Killswitch Engage guitarist Adam Dutkiewicz was actually once the band's drummer. Since those days he's grown to become one of the dominant forces of the 21st Century metal scene. The concept may be bandied about a tad too easily these days, but this is truly one heavy metal musician who can do it all!

ELIAS, BLAS: Some fans of '80s metal may recall Slaughter's Blas Elias as the cute guy in the back with the curly hair and the "This Space For Rent" sign on his bass drums. But those who listened to Elias play on

that band's series of platinumselling pop/metal albums were never fooled by either his look or his attitude... they knew this guy was the Real

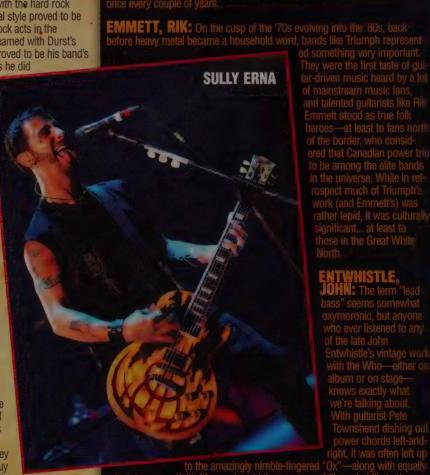
Deal. One of the few '80s drummers who attained a degree of attention from the "instrument

ELLEFSON, DAVE: Despite his recent work with the band F5, there's little doubt that for the vast majority of the heavy metal faithful bassist Dave Ellefson will

ELLIOTT, JOE: Joe Elliott has rarely made anyone swoon at the mere mention of his name. His voice has never had the charismatic appear of a Plant or the raw power of a Halford. His stage presence has never been of the "circus ring-master" variety. Yet, despite such apparent "limitations", one fact can never be denied; for 25 years Elliott has proudly served as the face and voice for one of the most successful bands in hard rock history. During a two-album run in the mid-'80s, Def Leppard sold an astounding 25 million units world-wide, which we believ must still stand as some sort of commercial record. And, best yet, you can still pretty much count on the Mighty Leps touring through your home town once every couple of years.



ERNA, SULLY: Sully Erna is a study in intensity. Ever since this tattooed beat messiah first emerged on the hard rock scene with Godsmack in the late '90s, the Boston-based frontman has seemingly operated at one speed... and that would clearly be full speed ahead! His raspy growl has filled a variety of his band's chart-topping hits, with his unique lyrical perspectives (he is a practicing member of the Wicca religion) filling each of those odes with a primal energy that makes every listener instantly jump up and take notice



DAVE ELLEFSON









GLOVER, ROGER: Yes, Roger Glover is one of the preeminent bassists in English hard rock history, having performed most notably with Deep Purple and Rainbow. But on top of that, he is also a renowned producer who has worked with everyone from Judas Priest to Nazareth. Combined, his impressive credits mark him as an essential figure in the development of the classic Euro-rock sound. Even today, after spending nearly 40 years with the Purple people, Glover remains as anxious to tour as ever.

GOSSARD, STONE: The early '90s were a time of "anti-stars", an era when all the glitz and glamour associated with the metal scene of the '80s was replaced by a flannel-covered, down in dirty rock and roll sensibility that replaced instrumental excess with a soul-bearing intensity. It wasn't the time for individual musicians to shine, yet Pearl Jam's dynamic guitarist Stone Gossard managed to make himself a key figure in that era's musical development. While bandmate Eddie Vedder may have stolen all the headlines, Gossard stood proudly at the very core of the PJ musical structure.

GOSSOW, ANGELA: Arch Enemy growler Angela Gossow has always approached her music with a bit of a chip on her

shoulder. Perhaps she's out to prove that anything boys can do she can do better. And you know what? She may be right!

GRAY, CHAD: Being in a band like Mudvayne has presented a continual series of challenges and triumphs to frontman Chad Gray. Once he dropped his outrageous stage outfits (which saw him dress as everything from a space alien to a dude with a bullet hole in his forehead) the rock world began to better focus in on his abundant musical talents. He's also made his mark as a prime-time member of HellYeah.

GRAY, PAUL: Slipknot bassist Paul Gray admits that he's occasionally grown frustrated with the misguided notion that his band is more about theatrical overkill than artistic expression. In fact the lefthanded Gray seems continually determined to prove that the musical merit of the Knot attack is just as credible (or perhaps we should say incredible) as that of any other band working within the heavy music context of the 21St Century: Both on stage and in the studio, his wall-shaking blasts hammer

PAUL GRAY

GROHL, DAVE: It kind'a reminds us of the OLD joke about Paul McCartney.... "You mean he was in a band before Wings?" To a generation of fans who've grown up under the pervasive hit-making style of the Foo Fighters, it might be hard to remember that Dave Grohl was in another band... one called Nirvana. There, behind his drum kit, he helped pave the way for the Grunge Revolution that changed the face of the contemporary music form in the early '90s. While Nirvana may never have been given due artistic credit for their "garage rock" style (and perhaps too much credit for their societal impact), there's no doubting their talent or influence.

GUNS, TRACII: The little known (or perhaps fast forgot ten) bit of rock and roll trivia is that Tracii Guns was the original "guns" of Guns N' Roses. Somewhere along the line he (like many others before and since) had a bit of a falling out with vocalist Axl Rose and went on his merry way. Soon after, he formed L.A. Guns with ex-Girl vocalist Phil Lewis; and that unit

TRACII GUNS

scored some impressive
hits—including their breakthrough
smash, *The Ballad of Jayne*. Guns'
rockin', rollin' six-string style was
always eminently effective in communicating his band's diverse hard rock
attack, a fact he's proven again
through his recent work with the
Brides of Destruction.

M.R." Bad Brains anger, M.R. may have lost a few of his marbles along the way, but this one of-a-kind frontman taught the world about PMA. Of course, we like just about everyone else are still wondering exactly what PMA is

HAAKE, THOMAS: The Scandinavian Dark Metal scene has always been a sub-culture filled with color-ful characters and bizarre

musical units. Often the off-the-wall sensibilities espoused by these groups have drawn the derision of more conventionally-minded State-side fans. But Meshuggah was one of the bands that helped change the face of the Eurometal scene through the strength, power and conviction of their sound. Drummer, Tomas Hakke has played a vital role in this transformation, serving as the multi-talented songwriter (and occasional vocalist) for his controversial band.

HAGAR, SAMMY: Love him, hate him, or merely accept him. Sammy Hagar is one vocalist who has worked long and hard to earn the respect of everyone who has ever loved hard rock. Starting out as the power-voiced frontman for the seminal early '70s American hand Montrose, Hagar went on to launch a highly successful solo career, where his "Red Rocker" persona and leather-lunged delivery made him an arena-filling star. But at the height of his fame in the mid-'80s, he decided to throw his musical lot in with Van Halen, with whom he made some of the biggest selling albums of the next decade. He even got back together with the VH boys for a somewhat surprising "reunion" tour back in 2004.

HALFORD, ROB: If the human voice is to be considered a true instrument, then few performers in the rock realm have utilized that instrument with more power, force and skill than Rob Halford. Throughout his 30 year career—most notably spent with Judas Priest—this native of Birmingham, England has been one of the staunchest supporters of the metal sound, utilizing his four octave range to power song after song directly into the cerebral cortexes of millions of fans around the globe. In addition, his image as a Harley-riding, leather-wearing man-of-metal helped define the basic "look" for Metal Gods through the ages.

HAMILTON, TOM: For more than three decades Tom
Hamilton's rock-solid presence on the Aerosmith front line has provided the
foundational support for
the band's hard rocking
attack. Who can ever
forget the hypnotic bass
intro to Sweet Emotion,
one of the greatest
songs in this hallowed unit's list
of all-time classics. Not only of all-time classics. Not only did Hamilton play that memorable lick, he helped write the

> AMMETT, KIRK: In a band where the likes "steal" a majority
> of the limelight—
> both off-stage and
> on—there have
> been times when
> Kirk Hammett has

TOM HAMILTON

Kirk, Hammett has found his role within America's Most
Important Metal Band somewhat overshadowed. But throughout his
two-decade run with the Bay Area Bashers, this dark-haired maestro
has continually shown why he must be considered among the most
talented guitarists of his era. Able to lay down wall-shaking rifts and
fleet-lingered runs with equal aplomb, there's nothing that Hammett
can't harmer.

HANNEMAN, JEFF: We've said it before, and we'll most likely say it again; while they may not be the most commercially successful, critically acclaimed or universally respected band on the planet, few groups in metal history can share a legacy as rich as Slayer's. And while it's hard to ignore the contributions made by the band's "voice from hall









HOFFMAN, WOLF: There was a famous old cartoon series called "Mutt'n Jeff." One guy was tall... the other really short. We bring that up in the context of discussing tall, blond, handsome Accept guitarist Wolf handsome Accept guitarist Wolf
Hoffman and the sharp (at times
almost ridiculous) contrast he presented with his band's short, buildog-like frontman, Udo
Dirkschneider. But no matter how
ungainly this Teutonic duo may have appeared, there's no question that together they formed the heart of Accept's metal attack, with Hoffman's piledriving riffs (remember Balls to the Wall?) making heads shake and walls quake from Berlin to Boston.

HOMME, JOSH: Through his groundbreaking work with both Kyuss and Queens of the Stone Age, Josh Homme ranks as one of the greatest, most underrated guitarists of all-time. We bet he's smiling as he reads this

HORNSBY, VINNIE: Sevendust was always a band that everyone predicted to be metal's Next Big Thing. Throughout the '80s that claim was made over... and over... and over again. For whatever reason, it just never happened—mind you, not for lack of effort from the musicians involved. For bassist Vinnie Hornsby, his unit's on-going struggle for big-time recognition has served as both a blessing and a curse. He's loved the notoriety the Dust's efforts have brought his way, but fe's as anxious as anyone for the band to finally be recognized as bill-tanging stars.

HOWE, STEVE: During his long and on-going tenure with the legendary English progressive rock band Yes, guitarist Steve Howe has created some of the most memorable guitar anthems in rock history. From heavy crunchers to lilting melodies, this nimble-fingered master has continually proven that the contemporary music form recognizes no boundaries when it comes to creative six-string interpretation. In his time away from the Yes fold, he has also produced some outstanding solo work that further show cased his guitar dexterity.

SCOTT: Anthrax Scott lan has always ranked as a heavy metal character his unique guitar style, white-guy stage moves, and improbable facial hair, he stands among the most instantly recognizable dudes in the hard rock lan and his crew were the
East Coast equivalent of
Metallica—at least in their
desire to create an accessible and uncompromising brand of metallic mayhem. While never the most nimble-fingered of players, lan's contributions to the Thrax cause have always been as

cerebral as musical—there's no doubt that he is the brains behind this riff-rocking power metal unit.

INEZ, MIKE: During his lengthy and distinguished career, bassist Mike Inez has performed with everyone from Ozzy Osbourne to Alice In Chains, in the process bringing his unique rhythmic sensibilities with him to every stop along the way. There were even rumors that he was once a candidate to replace Jason Newsted within Metallica. But no matter where he's been, and who he's performed with, Inez's intense, highly individualistic style has added greatly to his band's chosen presentation. With the recent reformation of AIC, it seems as if Inez will soon

TONY IOMMI

be cast fulltime back in the public spotlight.

MIKE INEZ

IOMMI, TONY: The thunderous chord structures of Tony Iommi have been called the building blocks upon which the entire heavy metal empire has been constructed. No question that his efforts with Black Sabbath have provided the style and

stance that has allowed the

sub-

metal form to grow from its humble roots to become the most dominant rock and roll form of all-time. Often overshadowed by colorful frontman Ozzy Osbourne, those in-the-know realize who is at the heart of the Sabbath music machine. Recently, his work with Sab-offshoot Heaven and Hell has added yet another glowing chapter to his ever-impressive rock resume.

ISHAHN: Emperor was a band that the metal "intelligentsia" always rallied behind thanks to their somewhat more "musical" approach to doom metal. And most of that approach could always be directly attributable to that unit's leader, the infamous Emperor. Yet, for whatever reason, bands like Cradle Of Filth always remained far more notorious... and popular at least within in chosen metal circles.







JABS, MATTHIAS: For many years during the height of the Scorpions' heavy metal ascendancy during the '80s, Matthias Jabs was almost a caricature of the "classic" European rock god. With his penchant for wearing outrageously patterned on-stage gear, and dashing about the stage like an adrenemalyzed jack rabbit, Jabs certainly looked the part... and he played the part, as well. Never missing a beat on his customized Fender Strat, this Teutonic Terror has stood the test of time to rank as one of Euro-rock's all-time best.

JAGGER, MICK: We keep getting heat from some corners of the rock world for including various members of the Rolling Stones in our various compilations. Oh sure, today they are little more than the ever-touring, money-hungry Gramps with Amps, about as connected to the real hard rock scene as the Mormon Tabernacle Choir. But lets hark back to a simpler time in the mid-'60s and try to place the role that Mick Jagger and his boys played in first introducing hard rock to the masses via sex-ually suggestive, guitar-driven hits like *Satisfaction*. Such tunes may sound as tame as a neutered pussycat today—though they still sound mighty good to us! But back then those songs were about as hard, heavy and revolutionary as anything anyone had ever heard.

JASTA, JAMEY: As anyone with ears can tell you, these days there's a new breed of heavy metal vocalist at play, and Hatebreed's Jamey Jasta may prove to be just the dude to show them all the path to the top. This multi-dimensional performer (who doubles as a part-time actor and TV host, most notably—at least until recentlyon MTV2's Headbanger's Ball) has continually proven his metal met-tle, serving as a primary spokesman for hard rock's New Breed, while proving his own value as a dynamic studio and stage personality. With Hatebreed on the apparent verge of international stardom, look for Jasta's recognition factor to go through the proverbial roof in the months and years to come.

JERICHO, CHRIS: Wrestles (sometimes), appears on stupid TV reality shows (sometimes) and sings for slightly off-kilter metal band Fozzy (sometimes). Hey dude, get back in the ring!

JETT, JOAN: There was a time in the mid-'80s when Joan Jett could seemingly do no wrong. After her late '70s stint with the notorious all-girl metal band the Runaways, Jett showcased her feisty attitude and "bad reputation" on a string of best-selling solo discs that spawned hits like I Love Rock & Roll and Bad Reputation, each of which helped turn her into one of the few cross-over rock artists of that era. Everyone, everywhere loved to get up and boogie to one of her hard-hitting tunes! In recent years she's seemingly been laying low, apparently just waiting for the right

JOEY JORDISON

JONES, ADAM: In the world of rock and roll, it's nearly impossible for someone to create a "signature" sound. Let's face it, most of the really good stuff was taken up years ago by the likes of Page, Hendrix and Van Halen! But leave it to Tool's Adam Jones to come up with something different, a creepy, crawly style that has served him so well as the foundational element of the platinum-selling Tool. Though his sound is designed to blend in rather than to shine, Jones has made his style a true extension of his band's musical persona.

JONES, HOWARD: Killswitch Engage singer Howard Jones stepped into a tough situation a few year ago when he was asked to take over for original band vocalist Jesse Leach. But as the group's popularity continues to soar, thanks to the success of their recent disc, As Daylight Dies, everyone involved has come to realize that change was the best thing to ever happen to KsE.

JONES, JOHN PAUL: John Paul Jones admits that he was deeply hurt when his surviving Led Zeppelin bandmates, Jimmy Page and Robert Plant, toured together a few years ago... and didn't invite him along for the ride. There's good reason Jones took that slight as a major slap in the face; offer all he was more took that slight as a major slap in the face; after all, he was more than the Mighty Zep's bassist and keyboardist—he almost single-handedly produced some of their latter recordings, including In Through the Out Door. But in all honesty, Jones need not fret about being "forgotten" for through his multi-instrumental skills as well as his production elan, his place in the hard rock pantheon remains secure. Thankfully, Jones' hurt feelings were soothed by Zep's reunion show in December, 2007.

JORDISON, JOEY: Working behind his infamous mask, buried at the back of the stage surrounded by his eight "mutant" musical brothers in Slipknot, it's easy to overlook the work of Joey Jordison... at least until you truly understand the dynamics of this headline-grabbing unit. The fact is that in many ways Jordison is the brains behind the Knot's "hive" mentality, coordinating the band's complex studio efforts and overwhelming concert spectaculars. And on top of that, his skills have been great enough to allow him to lead his "other" band, the Murderdolls, to the top of the charts, as well as make charts, as well as make bands ranging from Satyricon to Ministry ask him to sit in as a "special"



The "beauty" of Maynard James Keenan—if such a word can be utilized to

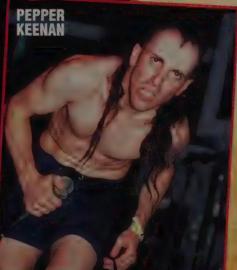
describe his unusual work—is that he could walk into the room you're sitting in right now and you probably wouldn't recognize him. Indeed it is Keenan's chameleon like ability to blend into the musical background (whether that is with his "primary" band Tool, or his highly successful side-project, A Perfect Circle), rather than preen like the quintessential rock star, that earmarks the unique approach he brings to his craft. But such a beneath-the-rock-and-roll-radar approach works perfectly to augment Keenan's creepy-crawly vocal dynamics and his netherworldly on-stage tactics. In fact, it wouldn't be going too far out on a ledge to state that this may be one of the most unique performers in the history of hard rock.

> KEENAN, PEPPER: Despite all of his high-profile efforts, Pepper Keenan may never be recognized as a true rock mega-star. Perhaps that lack of recognition is in part due to the fact that when this long-haired rocker first joined his most prominent band, Corrosion of Conformity (by the way, he's also a member of Down with former Pantera vocalist Phil Anselmo) he was merely one of that unit's guitarists. But after switching over to grab hold of that band's vocal reins, he helped the COC crew reach their greatest acclaim, with his rough-'n-ready style getting the band noticed at a time in the mid-'90s when interest in hard rock was near its low ebb.

KEIFER, TOM: At the peak of the '80s West Coastbased hair metal movement, Tom Keifer helped prove that the East Coast could produce its own top-flight bands by continually leading Philadelphia-based Cinderella to the top of the charts. His rugged voice and deft songwriting skills marked him as one of the keynote figures of those mousse-abusing times.

> KEITH, JEFF: From the moment that Tesla first hit the airwaves with their debut disc way back in 1984, it was obvious that there was something decidedly different about this unit; in no way, shape or form were they a "standard" hair metal band... despite some pretty impressive follicle displays of their own. Much of that group's distinctive quality can be laid directly at the feet of powerhouse vocalist Jeff Keith; whose throaty bellow powered all of this unit's radio-friendly hits to the top of the charts. And when the Tesla boys decided to unplug their instruments and follow the acoustic route. Keith quickly proved that he was more than ready for the challenge.





For a dude who's been doing his own distinctly individualistic brand of mystical musical magic. for over two decades, Anthony Kiedis still looks, acts and sounds



red hot... for a Chili Pepper that is. Few rockers in the history of contemporary music have lived a more interesting and active life than this legendary frontman. From dating some of the top models in the known universe, to overcoming a variety of off-stage problems, Kiedis' life reads like a soap-opera fantasy come-to-life. But through it all, he has been at the core of making some of the most revolutionary and exciting hard rock music around—a sound that's mixed everything from hip-hop to heavy metal into a crowdpleasing mix.



endured more-than its share of internal strife, Kittie continues to rock on, with Mercedes supplying much of the band's metallic "oomph."

LANDER, MORGAN: Okay, another one for the "chicks," At one point early this decade it seemed as if Morgan Lander would soon emerge as a major force in the hard rock community. There was no question that the Kittie singer was in control of a keg of music dynamite. Unfortunately, it fizzled out waaay too soon.



time he heard Shannon Larkin play the drums. "It was like he was taking it to dimension," said. "And I

Lee and her band has continued to escalate, making Evanescence an ongoing hard rock phenomenon.

LEE, GEDDY: Few highly-regarded rock vocalists have ever-been the subject of more outright criticism over the years than Rush's Geddy Lee. Let's face it—that high-pitched wail is rather distinctive! Ahh, but such attention frequently goes hand-in-hand with incredible success. For generations of fans Lee's distinctive, ear-shattering warbling is nothing short of a clarion eall, repeatedly drawing them into the complex, often fascinating art/metal world put forth by this Canadian unit. Actually, Lee's voice has deepened a bit over the years, providing a bit more substance to Rush's compositions, both old and new. But in a power trio alignment such as the one presented by this legendary band, the role that Lee's booming bass runs play can never be overlooked. As guitarist Alex Lifeson takes off on his high-strung flights of fancy, and drummer Neil Peart adds his unique fills and frills, it is often left up to Lee to maintain a steadfast line on many of this timeless band's biggest hits.

LEE. JAKE E.: Jake E. Lee was always a man of mystery. Whether it was riding shotgun for Ozzy Osbourne during one of the Sabbath frontman's most creative solo periods or blazing new trails with Badlands, this long-haired musical marvel was never one for fancy words or bold

comments. He just let his axe work do the talking... and that was usually more than mough. One of the best blues-based players to emerge out of the L.A. metal scene of the '80s, Lee still occasionally pops up on special projects around the globe. We'd love to see him back in the spotlight... and soon!

LEE, TOMMY: Sometimes people forget how amazing a drummer Tommy Lee actually is. While Motley Crue has never been particularly noted for their instrumental acumen. anyone who has seen the band in person, or checked out any of their million-selling discs, knows that Tommy is a true "monster" when he's perched behind his kit. Oh

JAKE E. LEE

drums, so I've got an idea what I'm talking about." Indeed Sully does! From Larkin's early crowd-pleasing days with Ugly Kid Joe, through his latest platinum work with the Smack, in many ways Larkin is the state-of-the-art 21ST Century rock and roll drummer, with and upmatched skill.

SHANNON LARKIN

LAWLESS, BLACKIE: Next to the late
Kevin DuBrow, and on occasion Don Dokken,
no one has caught more flack from our poison
pen over the years than W.A.S.P. main man
Blackie Lawless. it's not that we don't respect
Blackie... we do. it's not that we don't like the
guy... we've had the chance to hang on occasion
and he's always been the consummate professional. It's just that his flaming cod-piece persona,
his fornicate-like-a-beast lyrical sensibility and his
borrow-from-everyone musical mantra just so easily lends itself to outright derision—even if we
attempt to deliver it in a somewhat tongue-in-cheek
fashion. But the bottom line is that ol' Blackie has
done okay for himself, and while vocally he too often tends to bellow like a
wounded water buffalo, we still find ourselves secretly dropping his latest
releases onto our CD player almost as soon as they arrive.

LEE, ALVIN: To many in today's generation of rock fans, the name Alvin Lee doesn't even qualify as a footnote in rock history. Unless you happen to haphazardly stumble upon an old recording by Ten Years After—most released more than 35 years ago—you'd probably never even hear about this talented English blues-rock purist. Indeed, if his fiery, all-guns-a'blazing version of *Goin' Home* hadn't landed in the Woodstock movie and soundtrack, we might not even be talking about him here. But it did, we are, and so there. Even all these years later that one song stands as one of the great hard rock guitar outpourings of all-time. But there was more to Lee's style than that—a truly multi-dimensional performer.

LEE, AMY: When Evanescence's first album hit the rock scene back in 2002, it instantly transformed its vocalist, Amy Lee, into a cross-over sensation. With the band's videos popping up on MTV on an hourly basis, and their songs playing on radio more often than Pepsi commercials, Lee's powerfully soaring, angelic voice became one of the year's most recognizable sounds. Indeed, in the five years that now have passed since that impressive arrival, interest in both

sure, his body-covering tat-

toos, relationships with some of

Hollywood's hottest women and headline-grabbing off-stage antics have made him a household name from Los Angeles to London, but that does nothing to take away from his amazing drum-bashing talents. His recent work with Rockstar Supernova seems destined to add to his fame ... if not necessarily his rock and roll legacy.

TOMMY LEE



LEMMY: Motorhead's notorious Lemmy will probably always remain best-known for his infamous vocal growl and his equally legendary facial mole. He just-so-happens to also be one of hard rock's most gifted songwriters, having penned hits for the likes of Ozzy Osbourne as well as his own unit. But the vision of the longhaired frontman standing center stage, head raided to reach the microphone, tearing away on his battered bass remains one of hard rock seminal scenes. More than 30 years after first entering the metal wars, Lemmy proudly stands as one of the form's most recognizable and important figures. Quite simply, when it comes to distinctive metal vocalists no one else can hold a proverbial candle



with his brothers Joe and Sam) helped propel this Midwestern unit to the top starting in 2001 with albums such as This Type of Thinking Could Do Us in and Wonder What's Next.

LOEFFLER, SAM: The drumming brother of Chevelle's Pete and Joe,
Sam Loeffler may be the least known
of these hard rocking siblings. But his
power-packed sound has supplied a
rock-solid foundation for the band's
hits like Send the Pain Below, The
Red and Glosure

LOMBARDO, DAVE: Dave

seat of Slayer just in time for the recording of their 2006 Christ Illusion disc and tour was a welcome relief for fanatic followers of the legendary Crunch Bunch. It's been generally acknowledged by those who acknowledge such things that Slayer has made their best music with Lombardo supplying the heart-pumping beat, and his "reunion" with his bandmates after a multi-year absence not-so-ironically signaled a return to prominence for the Slay-masters.

LYNCH, GEORGE: The so-called Hair Metal movement of the 80s has been generally dismissed by many music fans as a time when style ruled over substance. But if we were to overlook the musical contributions of many of the players involved, we would be making a huge mistake. Aside from Eddie Van Halen himself, perhaps the most creative and continually inventive guitarist to emerge from

American six-string soloist of the Dokken's songs haven't aged particular ly well, Lynch's axe work cer



weaned, Korn-fed metalheads, the name Philip Lynott may not mean a great deal But just

Metallica to Def
Leppard—about their primary musical influences, and the name of Thin Lizzy will invariably appear over and over again. To put it simply, Lynott was Thin Lizzy, their bassist, vocalist, songwriter and spiritual soul who helped pioneer some of the musical standards (including a dual-lead guitar lineup) that were later to rise to prominence within the hard rock world. His tragic death in 1986 robbed the rock world of a true music visionary. Unquestionably, Lynott was totally unique. As a black, Irish hard rocker who emerged at a time in the mid-'70s when few Irish and even fewer blacks were playing that kind of music, he always stood out from the crowd like a sore thumb. But what truly made him special was his poet's heart and his soulful singing voice, brought to the fore perhaps most prominently in the immortal The Boys Are Back In Town.

GEORGE LYNCH



LEWIS, AARON: Do any of

you remember the old Mary Tyler Moore TV show? (C'mon, admit it, you love the re-runs.) There was a line in the show's theme song that goes "Who can turn the world on with her smile?" Well, throughout his decadelong career, Staind's Aaron Lewis has been writing his own theme song... "Who can make the world sad with his frown?" Indeed, on a succession of mind-numbingly depressing hard rock hits, Lewis has managed to turn his sad-sack expression and down-at-the-mouth lyrical posture into something of a cottage industry. In the process, this shaven-headed frontman has emerged as one of this era's most unlikely stars.

LIFESON, ALEX: There are those among us who will swear on a stack of pocket protectors that Alex Lifeson is the best guitarist on earth... or anywhere else, for that matter. Of course, many of these same people will also tell you that Darth Vader is their father and that Napoleon Dynamite is the greatest movie ever made. Oh well. Bottom line is that Lifeson must be considered one of the more creative guitar forces of the last three decades, with his well-planned and beautifully executed Rush runs never failing to satisfy.

LINBERG, THOMAS: Most of you reading this probably wouldn't recognize Thomas Linberg if he walked by you on the street. But his vocal contributions to a variety of top-shelf Swedish melodic death metal bands (including At the Gates and the Crown) have helped make him a household name... at least in the Linberg household.

LOEFFLER, JOE: Before his surprising departure from the band in 2006, Joe Loeffler was one of the three rockin' brothers who comprised Chicago-based metal unit, Chevelle. The band rocks on around vocalist/guitarist Pete and drummer Sam, but fans wonder if it will be the same without all the brotherly love.

LOEFFLER, PETE: The frontman for the platinum-selling heavy 58 HIT PARADER



MACKAYE, IAN:

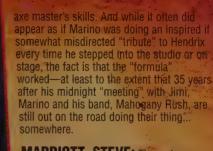
No drinking... no smoking... kind'a sounds like a Catholic boarding school to us But nooooo! lan MacKaye actually made music ballsy enough to initiate the Straight Edge movement.

MALAKIAN,
DARON: Each generation needs its own distinctive musical voices. Today's younger fans can't be expected to fully grasp or appreciate the "ancient" musical musings of Hendrix, Clapton or even Van Halen. While he's the first to dismiss his own individual achievements. System of a Down's Daron Malakian is fast emerging as one of the 21Sl Century's premier guitar voices. Not one for unnecessary solos or faster-than-light displays, Malakian's "for the good of the team" approach has become a signpost of this era's hard rock approach.

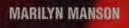
MALMSTEEN, YNGWIE: There are those in the rock and roll world who will state with a straight face that Yngwie Malmsteen's scale-busting noodlings in the late-80s served to virtually single handedly kill the Hair Metal movement. They will spew the opinion that his over-expansive gultar vocabulary led directly to the advent of grunge—where a lack of skill seemed to be a prerequisite for acclaim. Yet, despite his self-indulgent approach, there's no denying the talents housed within Malmsteen rock and roll soul—a place where the spirit of Hendrix was fused with the brilliance of Paganini to create an always fascinating listening experience.

MANSON, MARILYN: He roled as America's Poster Boy For Bad Taste throughout the late '90s. He set new precedents for gender-bending, cultural-shredding, society-tearing on-stage actions (which included on different occasions ripping up a Bible and wiping his arse with an American flag.) But despite all the notoriety and infamy he has garnered from his various unsavory on and off-stage actions, the fact is that Marilyn Manson produced some mighty interesting music during the peak of his hard rocking career. He is now apparently just as interested in becoming a respected artist and an off-beat Höllywood star as in making new music—despite the acclaim heaped upon his recent release. Eat Me, Orink Me. Yet it seems a safe bet to assume that any time the MM metal machine decides to attack our senses; millions of followers will respond.

MARINO, FRANK: The legends surrounding early-'70s Canadian guitar hero Frank Marino are many... and they are bizarre. Our favorite has always been how he was supposedly summoned out of a deep sleep one night by the ghost of Jimi Hendrix and somehow endowed with many of the late



MARRIOTT, STEVE: These days, Steve Marriott is little more than a distant and-forgotten name to a generation of hard rock fans. A decade after his tragic death and nearly three decades after his most prominent role in rock history, this pintsized dynamo is too infrequently noted as being one of the most dynamic vocalists in rock annals. Initially as the leader of the Small Faces in the '60s, and then as the frontman for the legendary hard rock unit Humble Pie, Marriott's from the bottomof-his-soul belting proved to be one of the most distinctive sounds of hard rock's early generation. In sharp contrast to the Plant-style wail which dominated that era. Marriott was a pure vocal hell raiser of the highest order.



the

Ambulance



MEINE, KLAUS: In an age when most rock stars were tall, blond and beautiful, Klaus Meine was short, bald and decidedly middle-aged. But that didn't stop the Scorpions' dynamic vocalist from becoming one of the most successful and respected singers of the '80s. On a string of infectious pop/metal hits like the anthemic Rock You Like A Hurricane, Meine's soaring voice, and amusingly accented phrasing battled with his band's patented double-guitar attack to provide metalheads around the world with some of the best hard rock music of all-time.

MENZA, NICK: During his decade-long stint in Megadeth, drummer Nick Menza helped propel along that heavy-handed unit on the creation of some of their best-known material. The son of a noted jazz musicianthis German-born rhythm machine was atop the drum stool for such classic Mega-discs as Rust in Peace, Countdown to Extinction and Youthanasia, while at the same time working overtime to keep tempestuous band leader Dave Mustaine satisfied. Unfortunately, his 2004 "return" to the Megamen didn't last very long and most recently Menza has been pursuing various other musical projects.

REDDIE MERCURY

MERCURY, FREDDIE: It can be argued—in fact, it has been argued—that Freddie Mercury's untimely passing from an AIDS-related illness in 1991 cemented his position among hard rock's all-time greats. During his life, many pundits acknowledged Mercury's unmatched theatrical flair as well as his unique singing style. But it took his tragic death to put all that he had accomplished with Queen in some sort of proper perspective. Now more than 15 years after his passing, he ranks among the most influential and hallowed figures in rock and roll history.

MERRIL, ROBBIE: Bassist Robbie Merril is

rightly proud of the

the impact that Godsmack has had upon the hard rock world. Having sold a combined total of over seven million copies of their four albums, this Boston based unit has effectively expanded the sounds of contemporary heavy music through their pulsating beat and strong lyrical vision. While most of the band's focus is immediately cast upon charismatic frontman Sully Erna, it is the band's solid-as-a-rock rhythm section (which also features drummer Shannon Larkin) that stands loud and proud

MESKILL, GARY: We'll show a bit of our nasty side by stating that Gary Meskill may be best known to the underground masses for his ability to make being bald a metal fashion statement during his stint in Pro-Pain.

MICHAELS, BRET: Bret Michaels has never

Bret Michaels has never said that he had the strongest singing voice in rock and roll. Nor has he

ever claimed to be the form's most aifted songwriter. But what this blond-haired frontman always did have was enough stage charisma, sex appeal and good-natured spirit to win over millions to Poison's pop/metal ditties. Throughout the '80s and into the '90s Michaels helped Poison continually reach the top of the charts, utilizing their nothing-but-

a-good-time persona and surprisingly adept musical skills to keep the metal minions more-than-satisfied. He even scored a timeless ballad hit with Every Rose Has Its Thorn.

MILANO, BILLY: Billy Milano has always had a big mouth. If you don't believe us, just ask him yourself; we're quite sure he'll support our statement. The frontman for S.O.D. will

yap about anything with anyone at anytime.

MOGG, PHIL: The interplay between a vocalist and a guitarist often dictates a hard rock band's eventual success... or failure. In the case of UFO, the often surly dynamics that existed between vocalist Phil Mogg and guitarist Michael Schenker proved to be one of that. acclaimed unit's most recognizable qualities—and most annoying characteristics. Who knows how much great music this immensely talented band could have produced if those two weren't so often depicted as being at each other's throats for a variety of everunclear reasons? Still, despite it all, Mogg stands as one of the best "second tier" frontmen produced by the '70s British metal boom.

MONROE, MICHAEL: Without Hanoi Rocks there might never have been a Motley Crue or a Guns N' Roses. Without that band's blonde bombshell vocalist, Michael Monroe, the entire '80s metal scene may never have had its look. Took a licking and kept on ticking, keeping this primal Scandinavian hair metal unit alive and active.

HIT PARADER 61



PHOTO: ANNAMARIA DIS

: ANNAMARIA DISANT





MONTROSE, RONNIE: Years before Van Halen was even a blip on the world's hard rock radar screen, future VH vocalist Sammy Hagar had hooked up with another guitar prodigy—a young rocker named Ronnie Montrose. The axe ace had just come off a highly successful run with the Edgar Winter Group and decided it was time for him to take on the world. So inspired by the English hard rock acts of the early '70s, Montrose brought a distinctly American flair to the burgeoning metal scene—often with amazing results.

MOON, KEITH: He was wild. He was crazy. He was the original rock and roll "loon". Yup, the Who's Keith Moon was one of the more unusual characters ever to walk upon a rock and roll stage. But on top of everything else, he was an absolutely amazing drummer, one of the most dynamic performers in the lengthy annals of rock history. Once one saw Moon the Loon do his thing in concert-where he frequently ended up destroying his entire kit... or having it destroyed during the nightly guitar-bashing of bandmate Pete Townshend—one could never forget him. And even today, nearly three decades after his death, his aura remains as powerful as ever.

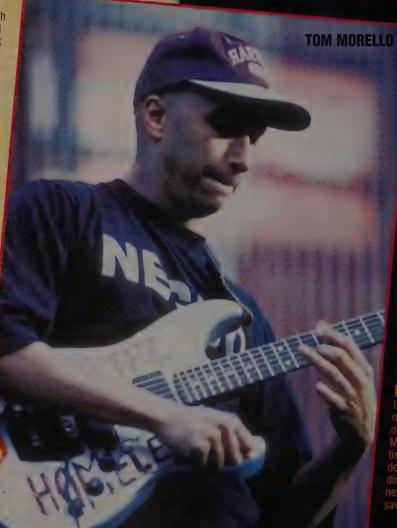
MOORE, GARY: Gary Moore may best be described as one of the more "unpredictable" members of hard rock society. Long a favorite of both metal fans and guitar enthusiasts for his searing six string work as a solo artist and with a variety of bands (perhaps most notably Thin Lizzy), Moore's rep took a major leap when it was-revealed that he was Ozzy Osbourne's first choice to replace the late Randy Rhoads-until the two are rumored to have had a major falling out. Still... one of the most talented—and generally overlooked-Brit

62 HIT PARAD

guitar superstars.

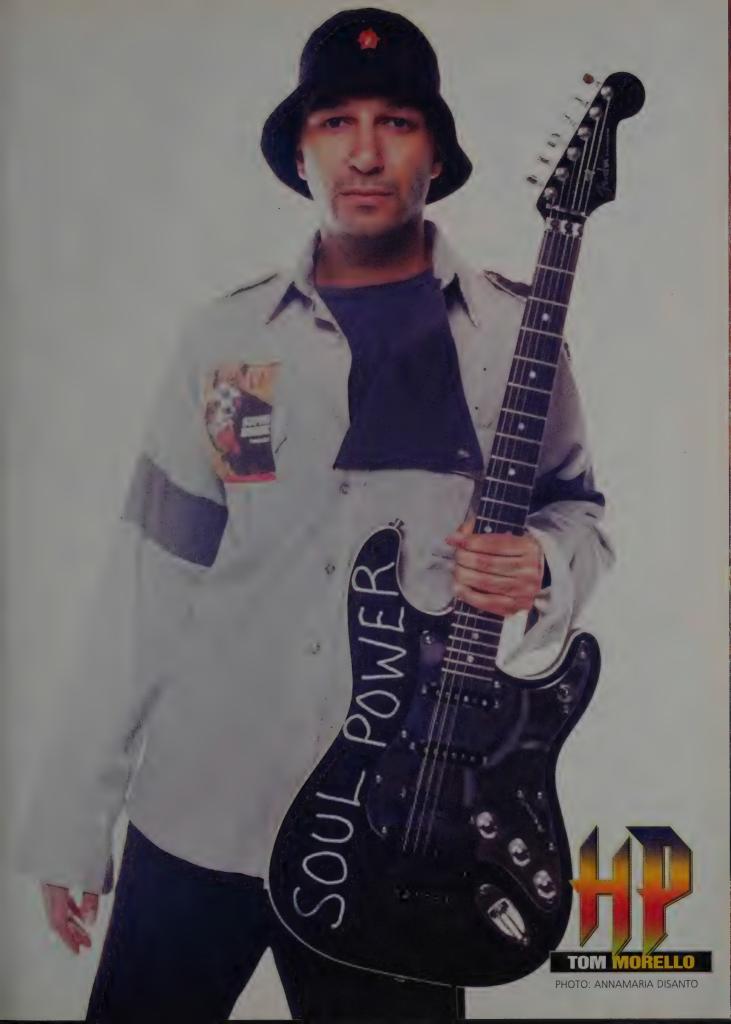
MORENO, CHINO: Chino Moreno doesn't look like the "classic" rock star. He doesn't even sound like the classic rock star. But when he gets down to work with his band, the Deftones, this dark-haired, slightly chunky rocker emanates "stardom" from every pore of his body. His roared vocals virtually drip with emotion, providing just the right touch of manic sensibility to the 'Tones dark tales of longing and loss. Indeed, it may be argued that Moreno's from-the-gut style has served as a major influence on today's generation of frontmen, many of whom seem to believe that vocal "sincerity" is just as important as a great singing voice.

MORGAN, SHAUN: Born in South Afirca, and currently living in Los Angeles, Seether's driving force, Shaun Morgan, has emerged as one of the most potent rock and roll forces on this era. A great songwriter, a gifted guitarist and a talented singer, Morgan is a true "triple threat" performer.



Morse knew he had BIG shoes to fill when he stepped into the stepped into the guitar slot vacated by Ritchie Blackmore in Deep Purple. But by the time Morse took on that challenge in the late '90s, he already had established his own impressive resume of groundbreaking guitar histonics, most notably with the renowned onics, most notably with the renowned Dixie Dregs. Long a favorite of the guitar rags, Morse has continued to evolve, allowing his playing to absorb new influences while maintaining its vice-like hold on the form's most noble traditions.

MURPHY, JAMES:
It would be easy to dismiss James Murphy as one of the greatest Death Metal Guitarists of all time... but that would be doing this guy a major. doing this guy a major disservice. He brought new elements to six-string savagery.







MURRAY, DAVE: Along with bassist Steve Harris, guitarist Dave Murray has remained the one "constant" in the ever-changing lineup of Iron Maiden. Throughout the years, both on album and on stage, this blond six string dynamo has proven to be one of the most diverse musicians around, a guy capable of playing brilliant leads and pulse-pounding rhythms with equal aplomb. He remains one of the best in the metal biz at laying down the heavy riffs while simultaneously laying down a low off-stage profile.

MUSTAINE, DAVE: Despite all that he's accomplished over the last two decades with Megadeth, Dave Mustaine will probably always best be known as the guy who was kicked out of Metallica just before that band hit it big. But as

the guitarist/ songwriter/producer behind many (make that all) of Megadeth's biggest hits, Mustaine's role in metal lore is quite secure. When all is said-and-done, the fact is that he ranks among metal's all-time heroes, a dude at the heart of a sound that has made hard rock history. Despite his well-documented past off stage problems (all of which, thankfully, now seem to have been cast in his rear view mirror), Mustane's musical commitment has remained as strong as ever-much to the delight of his metal minions

NAVARRO, DAVE: Whether it's been with Jane's Addiction, the Red Hot Chili Peppers, Panic Channel or on his own, Dave Navarro's guitar efforts rarely go unnoticed. As flashy as he is talented, countless rockers have admired his inventive soundsand many have longed to add his unique talents to their own bands. But

despite all of the musical attention that has been focused his way throughout his career, perhaps Navarro's most notable achievement was marrying the delectable Carmen Elektra—though that union has now fallen asunder!

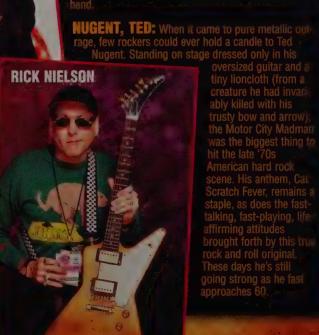
VINCE NEIL

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NEIL, VINCE: Vince Neil knows that he's always been considered more of a "personality" than a great vocalist. He knows all-too-well that he was originally hired by the members of Motley Crue more for his ability to lure chick to their early shows than for his strong set of pipes. He knows that he'll probably never gain the kind of respect that his band's incredible two decades of success should merit, but does any of that bother this quintessential blond Left Coast frontman? Not on your life! As long as there is the next party to be enjoyed, and the next good time to be had, then Vince will seep rockin' on with the Crue. IEIL, VINCE: Vince Neil knows that

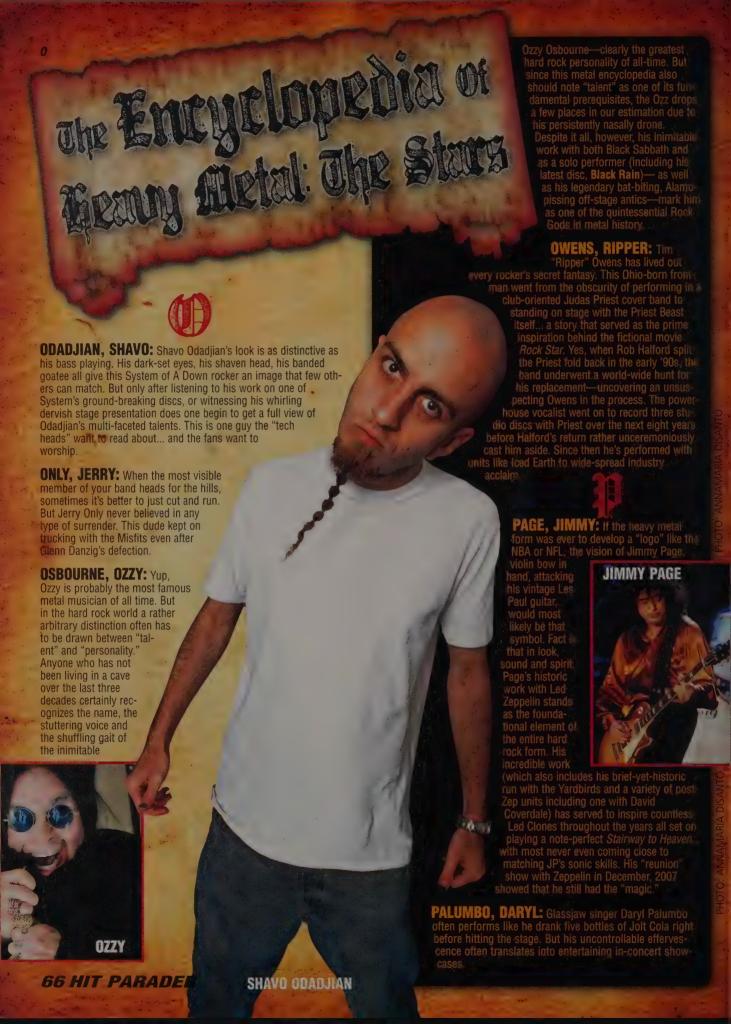
NEWSTED, JASON: Jason Newsted may be best known for his lengthy, high-profile stint as the bassist for the legendary Metallica but there's much more to this Michigannative's musical resume than that. Prior to joining the Bay Area Bashers, Newsted was main man in Flotsam & Jetsam, a well-respected Arizona-based metal contingent. And in recent years he's had fascinating liaisons with everyone from Voi Vod to Ozzy Osbourne to the recent MTV-inspired Rockstar Supernova. But this talented bass beater is well aware that no matter what else he may accomplish in his rock and roll life, it will still probably pale in comparison to his time spent with the Metalli-men.

NIELSON, RICK: From the top of his balls capped head, to the bottom of his colorfully attired feet, Cheap Trick's Rick Nielson has been doing things decidedly his way" for the past 30 years. Always one of the more unlikely rock stars on Planet Earth, Nielson has managed to maintain a loyal following... all of whom realize that he is the master of the pop/metal, guitar-powered anthem. And best of all for axe-aholics, they know when they see Neilson perform in concert they're gonna be treated to more guitars (he's reportedly used as many as 30 different ones during a single performance, including ones with FOUR necks!) than the mind can fully comprehend.



DAVE MUSTAINE

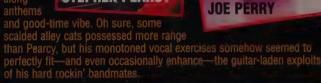




PATRICK, RICHARD:
This multi-talented performer first rose to fame in the late '80s as part of Trent' Reznor's original Nine Inch Nails lineup. He then branched off to form his own highly successful unit, Filter, with which he recorded three albums and enjoyed a breakout single, Take A Picture.
These days he's the frontman for the exciting new band, Army of Anyone.

PEARCY, STEPHEN: When the West Coast Metal Explosion began in earnest back in the early '80s, Ratt happened to be one of the right bands, in the right place at the right time. With high-step-ping frontman Stephen Pearcy lead-ing the way in his skin-tight pants

and flow-ing head pop/metal unit made an instant



STEPHEN PEARCY

PEART, NEIL: Few musicians in the rock world have ever enjoyed the degree of industry wide respect allotted to Rush's drum master, Neil Peart. His refined style, his incredibly flexible approach and his ability to shift from metallic fury to jazz-tinged intimacy at a moment's notice have all combined to earn Peart the highest possible grades from both fans and his fellow rockers. Having overcome a series of personal tragedies in recent years, Peart now seems as focused as ever upon expanding both his drumming vocabulary and Rush's timeless sound

PERRY, JOE: Aerosmith's Joe Perry is a true American rock and roll original. The "yin" to vocalist Steven Tyler's "yang", Perry has drawn upon the traditions provided by such influences as Keith Richards and Jimi Hendrix and expanded upon the artistic palate these stars provided. Still going strong after more than 30 years, Perry still caaan't wait for the Aero rock and roll express to kick back into high gear.

PERRY, STEVE: There has never been a more distinctive voice in rock and roll than that possessed by Steve Perry. At his mid-'80s peak with Journey, Perry's soaring, powerful sound served as one of that era's most recognizable and appreciated singing styles. Even today, two decades after some of his band's biggest hits rocketed up the charts fans are inevitably forced to crank up the volume every time one of Journey's easily-digestible rock anthems comes on the radio. While he may never receive the critical kudos that are his due thanks to the overfly commercial nature of his band's approach, Perry will forever remain a major fan favorite.

PESCH, DORO: She's short, she's blonde, she's German... she's Doro! Yes, the beautiful vixen whose powerful voice has delighted the metal minions for decades makes her presence felt. Still a hottie after all these years.

PETRUCCI. JOHN: There is a cult of guitar-o-philes out there who worship at the feet of those who can play just a bit faster, cleaner and with more tone. Such loyal followers have shot the likes of Vai and Satriani to the pinnacle of fame as quitar mag cover boys and new model creators Perhaps just one small step behind this elite crew of pace-setters is John Petrucci, who as both the fleet-fingered axe master in Dream Theater, and as a widely-hailed solo artist, has managed to garner his own sizable fan-base. Of course, being able to tour as part of the G3 outing from time to time hasn't hurt this dude's six string rep one iota.

PILSON, JEFF: Sometimes it's been hard for someone primarily viewed as a Thair metal" musician to garner any lasting respect from either fans or their fellow musicians. Indeed, they are often regarded as the "Rodney Dangerfields" of the music world. But despite the inherent limitations supplied by their chosen style of expression, some rock-

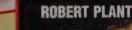
ers do manage to rise above the fray... and conquer! That has clearly been the case for Jeff Pilson, best known for his stint with Dokken. who has parlayed his free-wheeling style, strong singing voice and good looks (he was in the band in the movie Rock Star) into a truly notable cáreer.

PLANT, ROBERT: If there is ever a com-

memorative postage stamp issued to honor the hard rock style. then the preening, strutting, bare-chested. lion-tressed form of Led Zeppelin's Robert Plant must be the image that adorns such a tribute. In many ways, Plant's look-as well as his uniquely powerful blues wail-have

everything great about the hard rock style. Indeed, if it wasn't for his pioneering work with the Mighty Zep, thousands of future vocalists would have needed to find different inspiration and guidance upon which to base their own interpretive efforts. Plant was, is and will

come to symbolize always be the definitive Rock God, a fact he proved when Zeppelin again briefly reformed in late 2007.



PORCELL: Porcell has played guitar in numerous legendary hardcore bands, including Judge, Shelter and Youth Of Today. Often playing in the shadows cast by more Illustrious bandmates, this sixstringer had continually proven his metal mettle.

PORTNOY, MIKE: There are those who will swear on a mile-high stack of pancakes that Dream Theater's Mike Portnoy isn't just the most talented drummers in the rock world, but that's he's simply one of the most talented musicians around. Such high praise seems well earned by this ever-creative percussive force who over the course of his lengthy career has pioneered rhythmic patterns that had previously been alien to a hard rock context. Despite it all, however, much of his work has remained conspicuously under the radar of the rock mainstream.

POWELL, COZY: There was a time from the mid-'70s to the mid-'80s when it seemed as if drummer Cozy Powell was in every band on the plan-Rainbow, Jeff Beck Group, Black Sabbath, Michael Schenker Group, merson Lake & Powell, to name but a few. But when you had the chops and charisma possessed by this English rocker, it's not surprising that his talents were in such high demand for nearly three decades. His tragic death in 1999 — when he was still a member of Sabbath—following a riding accident closed one of the most intriguing chapters in metal history.

PUSHEAD: You may not know the name, but you certainly recognize the art. Pushead is the dude responsible for virtually all the early Metallica artwork. Indeed, his stuff is worth a pretty penny on the open market these days.

RALPHS, MICK: Mick Ralphs first came to prominence in the mid-70s as the rather waifish guitarist for English rock and rollers Mott the Hoople. A number of years later, as his form filled out right along with his musical vocabulary, he found himself adding the musical muscle to Bad Company, a band that would soon blossom into one of the biggest acts of the decade. While he often had to live in the large shadow cast by renowned frontman Paul Rodgers, Ralphs' amorphous stylings seemed to shift and change with every song—somehow always adding just the right flavor and texture to the rock and roll proceedings.

RAREBELL, HERMAN: Affectionately known as "Herman the German" to the countless musicians with whom he shared time on the road during his lengthy tenure with the Scorpions, Rarebell was frequently noted as much for his off-stage excesses as for his on-stage dynamism. None-the-less, it can be argued that the Scorps played their heaviest (and best) music with Rarebell perched behind his massive drum kit, laying down the Teutonic thunder with a surprising degree of both skill and finesse.

REZNOR, TRENT: There are those who insist that Trent Reznor knows no equal when it comes to creating cerebral, probing, at times disturbing hard rock sounds. His unmatched ability to fuse techno-babble with metallic intensity has turned his unit, Nine Inch Nails, into a true phenomenon—one of the most respected and successful bands of the last two decades. And at the heart of it all stands the diminutive Reznor. Time and time again, this Cleveland native has proven to be one of the truly important rock figures of his time.

RHOADS, RANDY: Randy
Rhoads was a shooting star that in
up the heavy metal galaxy. While
in the late '70s he enjoyed a few
moments in the spotlight dur
ing his run with a pre-Cum On
Feel the Noize Quiet Riot, when
he was selected to become the
guitarist in Ozzy Osbourne's
first solo band Rhoads' life
changed forever. His lithe
frame and distinctive polka-doguitars gave him a visual identity, but it was his searing, fleet-fingered lead runs that will live on as long as rock and roll itself.



TRENT REZNOR

RICHARDS, KEITH: If there is a living, breathing (at times... barely!) symbol of rock and roll in all its tortured glory than the Rolling Stones Keith Richards is it. The evolutionary link between "classic" rock and rollers like Chuck Berry and metal icons such as Jimmy. Page, Richards' distinctive rhythmic style has been often imitated, but never duplicated. While some reading this may dismiss him as "gramps with an amp", never overlook the role he continues to play in shaping the rock landscape.

ROCKENFIELD, SCOTT: Queensryche has always been something of an acquired taste.... and this Seattle-based progressive-metal unit is the first to admit it. Their highly complex, quasi-operatic, and overtly theatrical hard rock showcases have always provided all involved with plenty of opportunity to display their chops, something of which drummer Scott Rockenfield has gladly taken advantage of at every opportunity. Throughout this unit's 25-year history, his crisp, powerful technique has provided the perfect structure to the Ryche's epic rock sojourns.

ROCKETT, RIKKI: Perhaps Rikki Rockett will forever be best known

as the guy in those cheesy mid-'80s Poison cheesy mid-'80s Poison videos who always kept pointing his drum stick right into the camera lens. Indeed, that action was recently parodied by the Red Hot Chili Peppers in their Dani California video. But while Rockett, often came across as a



two-dimensional cartoon character (as was the early intent of the mousseabusing Poison crew) the fact of the matter is that he could actually playhis kit with surprising skill, a fact that can be attested to by anyone who ever witnessed this power-pop contingent in action.



RODGERS, PAUL: To paraphrase his own introduction to one of his most famous songs, he was all right then... and he's still all right now. Actually, Paul Rodgers is a bit better than "all right," In fact, he may well be the best pure vocalist in the history of the hard rock form. Over the last 30 years, whether it was fronting Free (with whom he recorded the timeless All Right Now), Bad Company—with whom he enjoyed his greatest commercial acclaim—or more recently as the surprising-choice frontman for a reconstituted Queen, Rodger's gruff, blues-based delivery has maintained its uniquely powerful cutting edge.

ROMBOLA, TONY: Sometimes it seems as if guitarists of, shall we say, a more "modern" ilk rarely attain the degree of shredder support enjoyed by some of their more time-tested six string brethren. Just don't try to tell that to Godsmack's Tony Rombola. While he'd be the first to admit that his band revolves around the volatile talents of frontman Sully Erna, Rombola has never been shy about acknowledging the

TONY ROMBOLA

role that his heavy-yet-flexible stylings play in creating this Boston-based band's platinum-selling sound. He also has a side-project called Another Animal with most of his 'Smack cronies.

RONSON, MICK: Back in the early-'70s, when the world's hard rock scene was still struggling to gain a foothold in terms of commercial success and artistic acceptance, Mick Ronson's work with David Bowie's legendary Spiders From Mars helped turn the trick. While many "purists" still turned up their noses at the overt blues posturing of Zeppelin and Purple, Bowie's other-worldly pursuits seemed to hit just the right nerve—and it was Ronson's powerhouse guitar work that provided those efforts with their structural integrity. Tragically, Ronson died in 1993 at the age of 47.

ROOT. JAMES: To many followers of the 21st Century heavy metal world, the growing notion is that Slipknot has reached the top of the rock pile by continually featuring style over substance. Those hideous masks, those matching coveralls, that unrelenting sound must be there to "mask" some degree of musical deficiency... aren't they? Well, don't try to tell any of that to Knot quitarist James Root, who has utilized his dramatic flair to highlight his band's go-for-the-throat metallic sound. On such albums as the band's historic, Vol. 3: the Subliminal Verses. Root's interplay with fellow axe master Mick Thomson created some of modern metal's most unforgettable moments. Don't forget... he's also a member of the highly successful melodic-metal unit

Stone Sour.

JAMES ROOT



SANDOVAL, SONNY: Sonny Sandoval (best known by just his first name) certainly has his legion of supporters—those fans who have rallied time-after-time to the strident rap/metal sounds produced by P.O.D. There are some within the rock world, however, who find Sonny's strongly religious "preachings" to be a tad off-setting, though few could argue that his impassioned rap/rock approach stands as one of the most effective vocal styles of the last decade. In addition, he's one of the few contemporary performers whose vocal style seems to strengthen when given free reign upon the concert stage.

RUDY SARZO

SARZO, RUDY: You know him, you love him, you caaaan't live without him. Apparently that was a feeling shared by many notable bands during metal's Golden Era because at times it seemed as if Rudy Sarzo was omnipresent during the '80s hard rock pricing. Strates an integral member of omnipresent during the '80s hard rock uprising. First as an integral member of Quiet Riot during that unit's rise to Metal Health fame, then a key part of Ozzy's touring ensemble, and then moving on to play a major role in Whitesnake's rise to chart-topping prominence, Sarzo's pouffed hair and bass-licking tricks seemed to pop up every time a video appeared on MTV. Obviously, this guy must have been doing something right!

SATAN: Hey, you knew he had to be here. But the fact is that heavy metal probably couldn't exist without of Beelzebub. Think about it... take away the hell-bent musical fury, the satanic references, the upside down pentagrams and the devil's horn "salute" and what you end up with is frikkin

SATRIANI, JOE: If you ask those in the know about rock quitarists, invariably one of the first names to escape their collective lips is that of Joe Satriani. Long regarded as one of the most technically proficient axe aces around, Satriani's rep has continued to expand over the ensuing years, thanks in great part to his highly lauded G-3 tours, where he gathers together some of the top guitar talent on earth (including the likes of Steve Vai, John Petrucci and Yngwie Malmsteen) to present an evening on non-stop six string action. six string action

SAUNDERS, TROY: In a star-driven encyclopedia such as this there is always the temptation the swing too heavily in the direction of time-tested music veterans—rockers who may have enjoyed their commercial and artistic peak long before many of you reading this were even born. There can be a similar temptation to become overly supportive of today's generation of stars—musicians currently in the spotlight who may permanently disappear from the rock radar screen before the year is out. But in the case of Mastodon's bassist/vocalist Troy Saunders you have the best of both worlds—someone who has been doing his power-rockin' "thing" for over a decade... but who also currently finds himself in one of metal's hottest acts.

SAVAGE, RICK: Throughout Def Leppard's historic chart-topping run in the '80s—a time during which these English Aces sold more than 40 million albums—bassist Rick Savage was known as "the cute one." Perhaps such an accolade was well deserved, but it was a bit light-weight for a guy who took great pride in his musical skills, as well as in his rather encyclopedic knowledge of European rock history. The fact is that while the Leps may have never been given their proper due for their instrumental talents (a fate often cast upon the most successful of bands), Savage and his mates have always been a solid step above most of their competition not only in their music making craft, but in their sheer rock and roll skills.

SCABBIA. CHRISTINA: For good or for bad, the fact is that you can count the women on our hard rock compendium on one hand. Indeed, it's not exactly revealing any carefully guarded government secrets to state that heavy metal has always been almost exclusively a man's domain.

Just don't try to convince Scabbia of that. In recent years this strikingly beautiful, dark haired songstress has helped lead her band, Lacuna Coil, to the top of the international hard rock charts. While this Italian unit's classicallytinged metal opuses have yet to find a solid home in America, it's our bet

that the group's exotic sound teamed with Sacabbia's exotic look will soon place this inventive unit deep in the hearts and minds of the metal masses.

CHRISTINA SCABBIA

SCALLIONS. BRET: To the best of our knowledge, former Fuel frontman Bret Scallions is the only member of our encyclopedia named after either a fruit or a vegetable. (Like-wise Anthony Keidis is the only one in a band named after such condiments.) What does any of this have to do with Scallions' singing skills? Nothing really, but since we're bogged down in the midst of this seemingly endless project, we found our minds wandering a bit. Okay... back to work! While it may be pushing the point to call Fuel a hard rock act—let alone metal—on a variety of heart-wrenching, guitarheavy hits Scallions proved his metal mettle.

SCANTLIN, WES: In the here-today, gone later-today world of rock and roll, the incredible degree of success that Wes Scantlin enjoyed during the early years of this decade with his band Puddle of Mudd is already fast becoming a faded memory. How

strange. Back just a few years ago, the image of this handsome, blondhaired, post-Coabin frontman (who perpetually seemed to be wearing his knit ski cap) seemed to be pervasive. He was dating supermodels, appearing with regularity on MTV, and was a "constant" on all the music award shows. Let's. hope that it all wasn't just a one-shot-andout deal and that Scantlin makes a strong comeback inthe near future.



BACKGROUND IMAGE BY ISTOCK.COM



SCHENKER, MICHAEL: In the early years of hard rock's world-wide invasion, metal needed a hero who wasn't British and who wasn't American. They found that man in the charismatic German axe ace Michael Schenker. Originally the lead guitarist in the Scorpions (a band formed by his brother, Rudolf) he was soon lured away by Brit rockers UFO, with whom he rose to his greatest level of fame in the late '70s. Over the years, his allegedly unsavory off-stage attitude and often unpredictable on-stage behavior has cost him his chances at major league success—but his music remains as brilliant as ever.

schenker, Rudolf: Is there anyone, anywhere who hasn't rocked out to the strains of the Scorpions' Rock You Like A Hurricane? Either though its original version—now a rock radio staple—or through its incessant utilization in TV commercials of all makes and manners, the tune stands as one of the classic numbers of the metal era. And at that song's core (along with dozens of almost as memorable hard rock chest-nuts) stands Rudolf Schenker, the master of the rhythm guitar lick. It may be difficult for a guy satisfied with playing the rhythm role in a band to grab the spotlight, but that hasn't stopped Schenker for one second.

SCHULDINER, CHUCK: Gone but not forgotten, Chuck Schuldiner will long be remembered in metal circles for possessing (and showcas-

ing) one of the highest pitched death metal growls of all time. RIP.

SCOTT, BON: Bon Scott was a true rock and roll original. Emanating a sweatdrenched, blue collar charm from every pore of his tattooed body, on AC/DC's early albums and tours Scott often came across as something akin to an interstate truck driver who just happened to make a wrong turn and ended up on a concert stage. But his sandpaper-like vocal delivery and obvious, gruff sex appeal served to instantly win over fans-while providing the perfect foil for guitarist Angus Young's patented schoolboy strut. It was one of hard rock's great tragedies when in 1980 Scott succumbed to "exposure" after falling asleep in his car after a night of heavy drinking.

SCOTT, JOSEY: Back in 2001, the world got its first indication that Saliva's bearded vocalist Josey Scott was on the fast track to true hard rock stardom. His band's debut album had sold well, and its follow up had launched a radio-friendly single. He even teamed up with Nickelback's ever-present Chad Kroger to record the

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album emerged as an instant hit, it appeared as if he was perfectly prepared to take another major step in his quest for big-time recognition. This guy has the talent to keep his commercial momentum rolling for a long time to come.

SEINFELD, EVAN: Evan Seinfeld's recognition factor went through the roof a few years ago when he was teamed with the like of Scott lan, Ted Nugent and Jason Bonham to form the MTV

SEINFELD, EVAN: Evan
Seinfeld's recognition factor went
through the roof a few years ago
when he was teamed with the likes
of Scott lan, Ted Nugent and
Jason Bonham to form the MTV
inspired band Damocracy, Prior to
that, Biohazard's long-time bass beater was perhaps
best known to a select few (you know who you are) as the husband of
porn queen Tera Patrick, with whom he's supposedly made a number of
video-ready appearances. But despite it all, Seinfeld's best work has
been on Biohazard's string of metal-core discs, many of which established this heavily-tattoed fret-master as one of this generation's premier
bass beaters.

SHADOWS, M: How can you not love a guy who uses an initial instead of a name? But when you're Avenged Sevenfold's frontman M. Shadows you can pretty much do any damn thing you want. From the top of his mohawk-haired head to the bottom of his tatt-covered frame, this dude has "star" written all over him.

SHAFFER, JAMES "MUNKY": For a band that over the last decade has enjoyed so much acclaim as taste makers and trend breakers, it's somewhat strange that Korn's guitarists haven't been universally hailed for their ingenuity and originality. After all James "Munky" Shaffer and his partner in six-string crime "Head" (who retired from the band in 2005 for "religious" reasons) helped pioneer the use of Spinal Tapesque SEVEN string guitars, as well as down tuning their instruments for maximum dire consequences. The net results, on a series of chart topping albums and sold-out tours, have been uniformly magnificent.

SHAGRATH: Dimmu Borgir is a band filled with strange characters but singer Shagrath stands out from the crowd. The guy professes to hating religion of all kinds, which we imagine makes him very lonely

around the Holiday Season

SHEEHAN, BILLY: Bassist Billy Sheehan has never shied away from his rep as a "shredder supreme", owner of the fastest fretboard fingers in the West! And even some two decades after he first earned his rock and roll "bones" with Talas, and after stints with the likes of David Lee Roth, Steve Vailand Mr. Big, Sheehan remains an instrumentalist's instrumentalist, a guy who can play anything, at anytime, in front of anyone... and make it sound great in the process.

SHINODA, MIKE: Plain-and-simple, to many contemporary hard rock fans, the vocalist in Linkin Park is Chester Bennington. To their way of thinking, the rap-styled efforts of colead singer (and band producer) Mike Shinoda are there merely to fill up space until the next one of Chester's heart-felt outbursts. But anyone who chooses to overlook Shinoda's multifaceted efforts within the LP camp is kind'a missing the point behind this trend-setting unit. This is the guy who





perhaps more than anyone else, has helped guide the band's unique creative vision to the prominent place in platinum par-adise that it currently enjoys.

SILVERIA, DAVID: Korn is a band that has made their sizable rep in-part thanks to the perpetually off-kilter rhythms that fuel many of their best known songs. Much of that can be attributed to the diverse drumming technique brought to the fore by David Silveria. As someone who seems to draw upon jazz and latin percussive styles as much as on a to draw upon jazz and latin per-cussive styles as much as on al-more traditional rock and roll approach, Silveria continually brings a unique musical per-spective to the Kornsters power-packed attack. Currently on a "sabbatical" from Korn, we all hope that he returns soon.

SIMMONS, GENE: Let's face it, when you think about Gene Simmons about the last thing on your mental list is his musical ability. Let's see, ... the demonic face paint, the women, the fire breathing, the women, the blood, the women, the seven-inch heels, the women. Oh, you get the idea. But despite his headline grabbing on-and-off stage antics (many recently documented in his Family Jewels reality show), millions of rock tans around the world know that they don't call Simmons the God of Thunder for nothing. While neither his singing nor bass playing skills may ever be considered virtuosic, the continuation of ingredients he's brought to Kiss' unmatched hard rock attack over the last 35 years place him at the peak of figures in hard rock history.



SINGER, ERIC: Our attentions first began to focus on dommer Eric Singer back in 1990 when after a brief stint with Black Sabbath, he was chosen by former Ozzy guitarist Jake E. Lee to join his fledgling hard rock unit Badlands. Little did we realize that just a few years tater Singer would rise to even greater prominence when he was chosen to become the drummer of Kiss. While we still have a little trouble dealing with the normally blond Singer decked out in Peter Criss-style cat makeup and a black wig, his superlative skin bashing style manages to shine through, no matter what he's wearing.

SIXX, NIKKI: Mottey Crue's Nikki Sixx freely admits that he stole his first "bass" from a Los Angeles music store—even though it turned out to be a guitar. Back then, in the early '80s, not only didn't Nikki know the difference, but to tell the truth, he couldn't really play either instrument, Yet, despite such apparent limitations, this ever-clever rocker has managed to make quite a career for himself, marrying Playboy centerfolds, almost dropping dead from a drug overdose and, most importantly, propelling the Crue to the top of the charts time-after-time through his heavy-yet-accessible songs and instantly hum-along rhythms.

SLASH: Like the proverbial cat with nine lives, Slash has come back from the "dead"—both literally and figuratively. By now we all know the tales that marked his early '90s excesses with Guns N' Roses, one of

which supposedly had him pronounced as a goner after a night of heavy imbibing. But now with his private life much more sedate, he has under-





metal history. No, it wasn't one of those guttural, ear-busting growls that seem so pervasive these days. Rather it was a low, ominous drone that just seemed to emanate evil—even when the Chains were singing of "brighter days" on one of their rare acoustic odes. Some of that "scare tactic" may have been a theatrical affectation, but most of it clearly stemmed from the inner torment and turmoil that seemed to control Staley's too-often troubled life. Indeed, his personal demonseventually got the best of him leading to his death in 2002.

STANLEY, PAUL: it's hard

STANLEY

ring in a road company of *Phantom of the*



Scott Stapp has rarely left much those who want to praise him... or those who wish to condemn him.



ADRIAN SMITH

and at times somewhat tempting-to overlook Adrian Smith's contributions to the Iron Maiden metal cause. Not as flashy as long-standing guitar-mate Dave Murray, and not as imposing a stage presence as relative newcomer Janick Gers (who actually joined the band during Smith's brief departure from the Maiden fold in the mid-'90s), Smith nonethe-less continually proves bothon album and stage what a vital cog he is to the smooth running of the incomparable Maiden Metal

SMITH, ADRIAN: It's easy-

SNAKE: Snake's voice helped define some of Voivod's best work. This Canadian power unit came so close to success on many occasions that they could both feel it and taste it. Now, it unfortunately seems like their "future" is all behind them.

SNIDER, DEE: Let's face it, there's probably nothing more appealing

than an unattractive man decked out in hideous makeup and a shmata. But for nearly two decades Dee Snider rode that exact formula to fame and fortune as the helmsman of Twisted Sister... and it's our bet that he was laughing every step of the way to the bank Sure, Dee knew how ridiculous he looked—that was the whole point of his schtik (hey two yiddish words in one paragraph!) He was a guy built like a football linebacker sporting a real freight-wig of bleached blond hair, all crammed into an outfit best designed to show off his hairy legs. That look, combined with TS's heavy, yet often surprisingly commercial sound, was every parent's worst nightmare in the mid-'80s.

SORUM, MATT: Few drummers in rock history have a professional resume as impressive as that of Matt Sorum. Initially making people stand up and take notice of his drumming skills during his late-'80s stint with the Cult, Sorum was then hand selected by none other than Axl Rose to join Guns N' Roses. And it was that highprofile gig that eventually led to his current job-playing behind fellow ex-GN'R members Slash and Duff in Velvet Revolver. Hid deft yet powerful approach to his kit has allowed him to play just about any style—a definite advantage when you consider the diversity of sounds emanating from the groups in which he's been involved.

STALEY, LAYNE: It's been said by those who say such things, that Alice in Chains' Layne Staley had the most demonic voice in

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seven-year stint with Creed (dur-ing which time the band sold albums, marking them as one of the most suc-cessful hard rock dynamic—if occasionally overwrought and religiously-tinged—style was constantly singled out for either it's dynamic sensibilities of its blow-hard

STEELE, PETER: At times Peter Steele comes across as more of a cartoon character than a flesh-and-blood rocker. With his Lurch meets-Terminator look and Demon-from-Brooklyn voice the 6 foot-6 inch Steele stands in stark contrast to the vast majority of scrawny, runt rockers. But this bass-blasting Noo Yawk "carnivore" certainly has the goods to back up his image, with his sound helping to make Type O Negative one of the most instantly recognizable bands on the contemporary metal scene. At times his look and "bloody kisses" personnegive him the aura of a modern-day Count Dracula—but this one happens to hail from the wilds of Brooklyn rather than

STEWART, ROD: Rod Stewart? That el guy with the big

long before he became the king of the modern day crooners. Rod the Mod was establishing the quintessential hard rock "frontman" persona with such seminal '60s bands as the Jeff Beck Group and the Faces. With Beck following a Zeppelin-like route, and the Faces establishing themselves as a Stones-clone good time band, Stewart had plenty of opportunity to prove he could stand up the sound of blaring guitars. And stand up he did, with that uniquely gruff voice laying down some truly classic power-packed tunes.

STOCKDALE, ANDREW: As the vocalist/guitarist for the Australian retrorock band Wolfmother, Andrew Stockdale has enjoyed his fair share of recognition over the last few years. With his distinctive afro-topped look, and Bolan-meets-Plant vocal style, this young rocker seems like he's destined for a lengthy run in rock's upper echelon.

STRAIT, LYNN: Snot singer Lynn Strait's life was snuffed out prematurely. But that does nothing to distract from the

PETER STEELE **JOHN SYKES**

STRONG, JOHNNY: The main-man of the upstart hard rock band Operator, Johnny Strong is something of a "Mr. Everything."
A credited major motion picture performer, as well as noted martial artist, this heavily tattooed. guitarist/vocalist has won instant respect for his rocksolid songwriting as

power, pas

ty of the music he created. He's the inspi-

Sevendust's hit -Angel's Son.

STRUM, DANA:

Cornell.

well as a vocal range that has reminded some of Chris

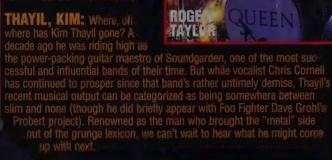
Dana Strum is one of the smartest people in the rock biz. If you don't believe us, just ask him! Ohhh... we jest! In addition to forming the highly successful '80s band Slaughter, the bassist has been a renowned producer and a highly successful businessman. Perhaps his greatest credit, however, is sup-posedly being the guy who first introduced Randy Rhoads to Ozzy

Osbourne. He later repeated that "trick" by bringing then relatively-unknown Jake E. Lee to the Ozz" attention.

SYKES, JOHN: John Sykes has always been cut out to be a "star". Tall, handsome, with a head-full of blond curly hair, Sykes was the kind of guy who MTV was designed to promote. And for a time back in the mid-'80s, when he was a driving force behind Whitesnake's chart ascendancy, that's just what he was—a true, blue, pull-no-punches Guitar God! While his subsequent efforts in Blue Murder failed to live up to the hype that surrounded them, this former Tygers of Pan Tang and Thin Lizzy



TAYLOR, ROGER: He's performed quasi-operatic numbers like Bohemian Rhapsody. He's created the ultimate stadium clap-along drum intro for We Will Rock You. For more than 30 years he's been a member of true rock royalty... Queen. That, in a nut-shell, describes the accomplishments of Roger Taylor. But, in truth, it does little to describe the degree of impact and influence that this truly one-of-a-kind performer has had upon generation-after-generation of rock fans... and rock musicians.



THOMSON, MICK: He looks mean... and sounds even meaner when he cranks his customized guitar—the one with the word "HATE" inscribed boldly along the fretboard—into high gear. Yup, this is Mick Thomson of Slipknot, a dude perhaps best known for his Hannibal Lecter-like mask and his penchant for laying down some of the nastiest metal licks ever heard. While some cynics have continually dismissed the Knot as the latest in a long line of Shock Rock metal "pretenders", the undeniable notion is that there is more to this Midwestern unit than their wildand-crazy look. Indeed, many in-the-know call Thomson a growing influence on a new generation of shredders.

TIPTON, GLENN: Back in the early-70s, when Judas Priest first emerged from the "wilds" of Birmingham, England, the notion of a dual lead-guitar format for a heavy metal band was nothing less than precedent shattering. Predecessors such as Zeppelin, Sabbath, Cream and Purple had made due with one guitar star, but that simply wouldn't do for Priest. Along with running mate K.K. Downing, Glenn Tipton not only made the guitar duo format work, but he made it cool interchanging lead lines and rugged riffs with incredible fluidity, Tipton helped auger in metal's next generation.

TODD, JOSHUA: Josh food has had what might best be termed an "interesting" rock and roll career. From the moment he first burst on the scene in the late '90s with his band Buckcherry, this heavily tattooed frontman found himself immediately being compared to the likes of Tyler and. Jagger—both for his vocal prowess as well as his large lips and lithe frame. With a little more luck his brief run-in with Slash and Duff in a pre-Weiland version of Velvet Revolver might have cast him into the rock stratosphere, but these days (after a brief solo stint) he's back at the helm of Buckcherry, and seems quite content with his lot in contemporary music life.

TORRES, TICO: There are many nights on the road when in mid-concert Jon Bon Jovi will turn to guitarist Richie Sambora and with wide-eyed wonder say, "what a drummer!" They, of

course, are talking about Tico Torres; one of the most technically proficient skin bashers ever to walk down the rock and roll aisle. While the pop/rock nature of the Bon Jovi style has rarely provided Tico with the ideal forum through which to showcase his abundant skills, anyone who has ever seen this unit in concert knows that he is the engine that keeps this hit-making factory chugging along.

TOWNSEND, DEVIN: Angry, bald and neurotic is a tough way to go through life, but Strapping Young Lad's Devin Townsend has turned such qualities into a cottage industry.

TOWNSHEND, PETE: There are certain timeless rock and roll images that are forever burned into the mind's eye. One of those is of a young Pete Townshend, dressed to the hilt in his "mod" Union Jack jacket in 1966, smashing his guitar to bits upon the concert stage. Long before on-stage destruction became a rock and roll ideal, Townshend pioneered this somewhat off-beat form of self-expression with the Who... and let's never forget that the guy could play his instrument pretty darn well when he wasn't busting it up. One of the most gifted songwriters in rock history, his pop/rock ditties and complex rock operas still sound fresh today.

TRAVIS, SCOTT: To some close observers of the heavy metal scene, it almost seems like Scott Travis has emerged as Rob Halford's personal drummer. When Halford left Priest in the early '90s, Travis left too. When Halford started his first solo band, who was the drummer? Scott Travis. And when Halford triumphantly returned to the Priest fold back in 2003, who tagged along for the ride? You guessed it... Travis. But there's good reason for such loyalty. Travis can play the heck out of his drum kit, laying down the hard 'n heavy licks with the best of 'em. And let's face it... a hard drummer is good to find.

TRIBBETT, GREG: Playing guitar for a band like Mudvayne certainly presents is share of challenges. The mathematical precision featured in many of this theatrically-inclined metal unit's songs earmark this Midwestern band as one of hard rock's most intriguing units. Greg Tribbett is one rocker certainly up to facing each and every one of those challenges.

TROWER, ROBIN: When Robin Trower first emerged as a solo artist on the rock and roll scene in the mid- '70s (following a highly successful run with Procol Harum), he took the entire world by storm. Heavily influenced by the spacey, Stratocaster-inspired guitar excursions first pioneered by Jimi Hendrix, Trower proudly picked up the gauntlet from his fallen mentor, creating a string of chart-topping discs that showcased his blues-based, highly emotive fret skills.

TRUJILLO, ROBERT: When bassist Robert Trujillo was chosen from a literal cast-of-thousands to become the new bassist in Metallica back in 2003, he was a new face to some members of the rock and roll world. But those who had closely monitored activity within the metal community over the preceding decade had already long recognized his unique skills and on-stage charismamost notably during his lengthy stint in Ozzy Osbourne's band. But these days there can be no question that Trujillo's star is on-the-rise, especially as he pre-pares to have his first album with Metallica

released later this year.

TUCK, MATT: Matt Tuck is the frontman for English metal upstarts Bullet For My Valentine. Hailed by the Euro press as metal's Next Big Thing. American fans are yet to be convinced.

TURNER, JOE LYNN: He's appeared with Rainbow, Yngwie Malmsteen and Deep Purple, among others, but if you weren't an ardent follower of the '80s metal scene, it's possible that Joe Lynn Turner may have slipped under your radar screens. If he did, it was your loss, because with his silky-smooth yet powerful delivery, he ranked among that era's most consistent performers. Coming close to a breakout hit with Rainbow's Street of Dreams, Turner proved himself to be a frontman capable of handling that mousse-abusing decade's prerequisite 'power ballad" as well as more up-tempo material. And, best yet, he's still out there recording and touring when the mood strikes him.





who believe in their heart-of-hearts that HIM is destined for near-term greatness on the hard rock front, there are just as many who senously question the staying power of Valo's interesting, if somewhat bland, vocal stylings.

VAN HALEN. ALEX: One would imagine that at times life can be tough, when you happen to be the brother of one of the most famous musicians in rock history. But throughout his band's 30-year rock and roll reign, Alex Van Halen has handled such a fate surprisingly well. But the fact is that AVH has enjoyed plenty of renown on his own—mostly for the powerhouse drumming approach he's brought to every Van Halen album and sert. His humongous double-bass kit, which he pounds in with reckless abandon, remains an iconic image upon American hard rock landscape.

VAN HALEN, EDDIE: From the moment, the song Eruption first lit up the heavy metal skies back in 1977. It was clear that Eddie Van Halen was going to rewrite the row and roll history books. With his deft lead skills and unparal-

TYLER, STEVEN: To the eyes and ears of many followers of the rock and roll world, Steven Tyler has come to represent the living embodiment of everything a true-blue rock star is supposed to be. Rail thin,

huge lips, hair out-to-there, and a wardrobe that seems tailor-made by some slightly off-kilter downtown designer, Aerosmith's frontman has a look and style all his own. But more importantly, this 55 year-old Boston native still has a voice that can shatter glass at 30 feet, and a stage posture that is pure, nonstop energy. No question, he is the ultimate American rock and roll singer



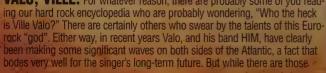
ULRICH LARS: Lars Utrich has always been cited as the "mouthpiece" of Metallica, the highly intelligent, highly motivated and highly skilled drummer who also happens to be the spokesman for American metal's most famous unit. Because of his high-profile stance, sometimes his work as a superlative instrumentalist has not been given its full credit by either fans or the mainstream media. But make no mistake about it, Ulrich can hold his own with anyone in the heavy music world when it comes to sitting behind his massive kit and bashing away with both power and precision.



VAI, STEVE: When someone is called a "guitarist's guitarist" the name of Steve Vai is always near the top of that prestigious list. Brilliant, innomination of the state of th vative and charismatic, Vai's work has taken him from intimate clubs filled with his adoring throng of admirers to the biggest arenas in the world, where he first came to international prominence as the anointed axe slinger in David Lee Roth's first post-Van Halen band. His solo discs stand as prime examples of pure six string virtuosity.

VALO, VILLE: For whatever reason, there are probably some of you read-





leled "hammer-on" techniques, this Dutch-born, L.A.-based axe master quickly established himself as the forms most revolutionary force since Hendrix. Now, a full 30 years later, he's still setting precedents against which his ever-loyal followers must be measured.

VAN HALEN, WOLFGANG: 17
year old spawn of Eddie. Having him John
VH in 2007 wasn't a "revolution",
according to David Lee Roth, but merely
"evolution."

VANDENBERG, ADRIAN: Hey, wait a second. Did every guitarist mentioned on these pages perform with Whitesnake at one time or another? Sure as heck seems that way. Here's another one of those outstanding Snake charmers, Adrian Vandenberg, the Dutch treat who enjoyed major acclaim with Coverdale and Co. before branching out on his own to score some major late-'80s victories with the band that bore his last name. Perhaps not the most memorable player in either style or song, but still someone highly worthy of mention

VARKATZAS, ALEX: The charismatic frontman for metal front-runners Atreyu, Alex Varkatzas has emerged as a 21st century heavy metal lightening rod. With fans divided pro-and-con about his band's quasi-religious, ever-unpredictable sound, Verkatzas has helped lead this emotive So Cal band to the precipice of hard rock stardom.

VAUGHN, STEVIE RAY: During his all-too-brief lifetime, the guitar skills of Steve Ray Vaughn were often dismissed by purists for either being "too generic" or "too unoriginal it took his tragic death in a plane crash for those nay-sayers to realize that Vaughn was continuing the noble traditions created not only by legends like Hendrix and Clapton, but also by countless faceless bluesmen who late the foundation for rock and roll. Vaughn lived to bring that sound alive for a new generation of fans. While his work on albums is admittedly spotty, his live performances were never less than jaw-droppingly brilliant.

VEDDER, EDDIE: It's one of those interesting factoids of rock and roll history that Eddie Vedder became the very unwitting poster boy for the Grunge Revolution of the early '90s. He hated the acclaim that came his way, but it came his way because people heard something very special in his powerful wail. His face adorned mainstream magazine covers, and his style of dress became a totally unintended fashion statement. But underneath the flannel shirt, the cut-off-shorts and flowing hair lurked the heart and soul of a truly great performer, and perhaps it isn't going too far to state that it was Vedder's singing on a string of classic Pearl Jam songs that gave voice to his generation far more than that of his fellow Seattle-ite, Kurt Cobain.

VENGEANCE, ZACKY: Fast-fingered fret master for fast-rising metal unit Avenged Sevenfold, Zacky Vengeance has helped shoot this So Cal unit to the apex of hard rock acclaim. While his guitar work with the band has occasionally drawn the scorn of metal "purists" for its unconventional take on the heavy metal "thing". Vengeance has made suce that his star-power is permanently affixed.

VICTOR, TOMMY: Prong was a pand that presented some of the most interesting metal sounds of their era, yet the band rarely received the kind of





attention they deserved. None of that ever stopped Tommy Victor from continually leading the Prong charge forward in search of new metal terrain.

VIKERNES, VARG: Varg Vikernes deserves mention not for his music (never heard any) but rather for the infamy of killing fellow Scandinavian metal man Euronymous in cold blood, and thankfully he's still in jail for it. Our bet is that he won't be seeing daylight any time soon.

VON TILL, STEVE: This is the guy who almost single-handedly managed to take Neurosis from the ranks of thrash metal outsiders to a monolithic force in the art rock world. The question then becomes whether be should be condemned or condoned for such actions.

THE

WARD, BILL: It's rare when a drummer shares an almost equal degree of fame with his bandmates. You can throw Peter Criss in that mix with Kiss, and maybe Ringo with the

Beatles. But the original Black Sabbath was also one of those exceptional units where each and every member had his role... and his following. And while nobody in their right mind is going to surmise that Bill Ward is of equal mainstream renown as Ozzy Osbourne or even Tony lommi, the degree of respect and admiration he enjoys within the heavy metal world is nearly unmatched.

WARD, SCOOTER: If the era of the sad-sack, down-at-the-mouth, angst-filled frontman began with Nirvana's Kurt Cobain, it may have reached its climax with Scooter Ward. Unfortunately, we don't mean that in terms of commercial popularity—though Ward and his band, Cold, have had their occasional moments in the spotlight.

Rather, we mean it in the context of the incredible series of personal and professional tragedies that have befallen this shaven-headed singer over the last five years. The one (and perhaps only) good thing to have emerged from this personal angst is that it has served to further inspire his creative vision and fuel the music he's made.

WARRIOR, TOM G.: For decades Tom G. Warrior has ruled as the face of Celtic Frost and it's not a particularly attractive face at that. But despite his rather intimidating appearance, he has been at the heart of some of the most memorable Euro-metal music of all-time. And while Celtic Frost has perhaps never achieved their deserved level of recognition on this side of the Big Pond, there's no question that to a legion of followers, Warrior's work will long stand near the pinnacle of the entire Scandinavian dark metal movement.

WAY, PETE: Back in the late '70s and early '80s, there were few more recognizable figures on the British rock scene than lanky UFO bass beater Pete Way. His rubbery stage moves, and eclectic time signatures helped propel along that hard rock unit's run of chart-topping discs. Later, along with former Motorhead guitarist "Fast" Eddie Clarke, Way formed Fastway, a Led-clone band that actually enjoyed a bit of success on both sides of the Atlantic.



ne preeminent six-string forces of his ime—eventually even forming a band with Cream bassist Jack Bruce to kind bring the whole thing full circle

WILK, BRAD: He cut his teeth in Rage Against the Machine, and rose to even greater prominence with Audioslave. Yes, drummer Brad Wilk his been at the crux of some of the last decade's most memorable hard rock music. And while his persona has frequently been forced to play a secondary (and accepted) role behind the likes of Tom Morello, Zack de la Rocha and Chris Cornell, Wilk has managed to continually stake his own claim to rock and roll fame.

WILLIAMS, CLIFF: Even if you've attended dozens of AC/Doconcerts over the years, perhaps you've never taken the time to properly notice bassist Cliff Williams. As he stands in place aside the drum riser, rocking back-and-forth on the balls of his feet, shaking his shaggy head to the band's incessant three-chord beat, few eyes are diverted from the sight of scene-stealer Angus Young. But take away Williams' daunting presence and booming sound, and a giant piece of the Thunder From Down Under music puzzle falls out of place.

WILLIAMS, DAVE: Gruff, tough and seemingly indestructible, in the metal world like a sucker punch to the chin when Drowning Pool's dynamic frontman Dave Williams died of an apparent heart attack while on tour with his band at the 2003 Ozzfest. Following only a year after the DP brigade's debut disc scored big thanks to hits like Bodies, it seemed as if the sky was the limit for this Texas-based quality—a band that ironically had caught the eye of a fellow tragedytinged Texan, Dirnebag Darrel, only a few years earlier. Now both Dirne and Dave live on in our minds, with their music and spirit there to enliven us when our rock and roll souls need a lift.

WILSON, ANNE: At the peak of Heart's commercial powers in the late '70s, there was perhaps no more exciting performer on Planet Earth than vocalist Anne Wilson. Her amazing range, exotic stage persona and inherent understanding of the hard rock form (nobody did a better Robert Plant take-off than Anne!) made her one of the style's first female stars—a woman who could go toe-to-toe with her male compatriots and more than hold her own. Over the years, while she may have lost some of her cutting edge, she and equally talented sister Nancy, have managed to maintain their popularity, as well as their place in the hard rock history books.

WEILAND, SCOTT: Over the last 15 years Scott Weiland has lived one of the most charmed professional lives one can imagine. Despite a series of well-documented off-stage problems, this red-thin frontman shot to the pinnacle of fame in the mid-'90s as the vocalist for the Stone Temple

Pilots, one of the most critically lauded and commercially successful bands of their time. But just as that band began to hit a rocky path in the early part of the 21st Century, Weiland split

the STP fold to join up with former Guns N' Roses rockers Slash and Duff in Velvet Revolver—a group that instantly attained platinum success around the globe.

WELCH, BRIAN "HEAD": Before he shocked the rock and roll world by "retiring" from Korn at the height of their career back in 2005, Brian "Head" Welch—along with his six-string partner "Munky"—helped re-write the "how to" manual of playing heavy metal guitars. Not relying on the customary solos in favor of creating dense melanges of overlaying sound, Head was one to establish new precedents that have heavily impacted an entire generation of wanna-be guitar greats. In addition, his deft development and utilization of a seven string guitar has set him apart from the pack.

WENGREN, MIKE: Unless you're one of Disturbed's biggest fans (and we're assuming that some of you are!), odds are that you couldn't pick drummer Mike Wengren out

of a police line-up if your life depended on it. When you're in a band with charismatic forces like David Draiman, such can be your fate. But no matter.. fact is that whenever he gets behind his kit, he quickly proves himself to be one of the truly distinguished skin-bashers of this era. With the demands placed upon his talents by the unrelenting aura of Disturbed's musical attack, Wengren has continually proven himself to be a musician up to the rock and roll challenge.

WEST, LESLIE: Mountainous guitarist Leslie West holds an interesting place in hard rock history. He was supposed to be America's answer to Eric Clapton, with his band Mountain being copied almost directly from Cream's power trio format. The only problem was that West was a fat, Jewish kid from Queens... a far cry from the skinny English lads who dominated the late-'60s era. Despite such "problems", however, West emerged as one of

WINO: Wino was in St. Vitus, one of the most off-the-wall bands in metal history. Need we say more? That band was so far underground that they probably never even saw the light of day.

BRIAN "HEAD" WELCH

WINTER, JOHNNY: Even way back in the early 70s, the rock and roll "hype" machine was working in high gear. Long before he ever walked into a recording studio, carefully placed stories about a "wild, albino guitar genius from Texas" began circulating through the music underground. And you know what, there was a lot of truth hiding behind that wall of hyperbole. Johnny Winter was indeed the weirdest, wildest, whitest guitarist the rock world had ever seen, and even today his blues-drenched sound is still as vital and as amazing as ever.

WITHERSPOON, LAJON: Sevendust's Lajon Witherspoon has afways

stood out from the crowd. Of course, it help when you're African-American in an otherwise lily-white rock world. But even more importantly, it is Lajon's wide vocal range—which has impressively gone from gentle purr to roaring rage on a variety of Dust hits—that has proven to be his greatest distinction. While never quite attaining the level of sturdon) that so many have long predicted for him, Lajon remains one of this generation's most note-worthly frontmen.

WOOD, ANUREW: His contemporary, Kurt Cobain, has become a Patron Saint of the rock and roll world. Others who worked in Seattle at roughly the same time, including the likes of Eddie Vedder and Chris Cornell, have solidified their place in the contemporary music stratosphere. For whatever reason, these days Andrew Wood is barely remembered at all. As a vital cog in the seminal days of the late 80s Seattle Scene, vocalist Wood, along with his band, Mother Love Bone, played as major a role as anyone in drawing initial attention to the Emerald City's burgeoning rock scene. But his premature death in 1990 brought a too-quick end to a story that should have been historic.

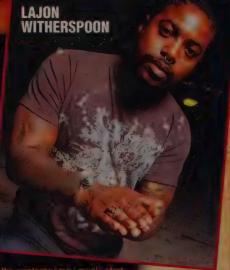
WYLDE, ZAKK: Zakk's Wylde's "discovery" remains one of the great

WYLDE, ZAKK: Zakk's Wylde's "discovery" remains one of the great-rags-to-riches tales in metal history. Shortly after Jake E. Lee departed Ozzy Osbourne's band to form Badlands, the Ozz began a national search to find his replacement. At the behest of a tour photographer, he checked out a skinny 19 year old blond kid from the "wilds" of New Jersey. Within weeks the rechristened Zakk Wylde was riding shortgun for Ozzy touring the world and contributing his slick leads to some of the most untorget-table albums in metal history. His "Southern-fried" side work with Black Label Society is also of considerable note:



WYNDORF, DAVE: For all intents and purposes Dave Wynorf is Monster Magnet and conversely, Monster Wynorf is Monster Magnet, and conversely, Monster Magnet is Dave Wyndorf. A the writer, guitarist, songwriter and occasional producer for this highly intriguing, New Jersey-based hard rock unit that reached its greatest acclaim in the late-90s. Wyndorf's personal creative vision served to direct this band's assault on the senses. When it worked, which was often, it ranked among the best hard rock music of its time. When on occasion Wyndorf's ambitton strayed a tad too far from its rock and roll course, major chinks could be seen in his band's metallic armor.

WYSOCKI, JON: Staind have created a powerful 21^{SP} Century music legacy through their ability to construct stick-to-your ribs rock anthems—as well as through their talent to shift gears from roading rage to acoustic tenderness, seemingly at a moment's notice. One of the primary reasons for the band's ability to perform this musical "magic act" is the talent of the musicians involved—notably drummer. Jon Wysocki—who manages to continually provide the appropriate counter-rhythms for the guitar work supplied by Mike Mushok. Wysocki has also become a favorite of tech heads for his inventive playing style and unusual technique.



YOUNG, MALCOLM:

ANGUS YOUNG

Never ever dis-miss the role that Malcolm Young plays in keeping the incredible AC/DC music machine running along in prime working order. In fact,

many of you might be dumbfounded to discover just how many of those classic riffs are actually emerging from the battered strings of Malcolm's axe rather than from the guitar of his more illustrious brother, Angus. But if you think any of this bothers this unassuming Aussie, you'd better think again. He long ago reconciled the fact that he was going to live in his brother's shadow,

YOUNG, ANGUS: Attired in his trademark

schoolboy suit, his cherry-red Gibson SG slung low on his hip as he sprints across the stage, AC/DC's Angus Young has always been equal parts heavy metal showman and shaman. The master of the three-chord riff. Angus has propelled the Thunder From Down Under for more than three decades—while never veering far from the simplistic amped-up boogie beat that first won this band acclaim.

and that's just fine with him.

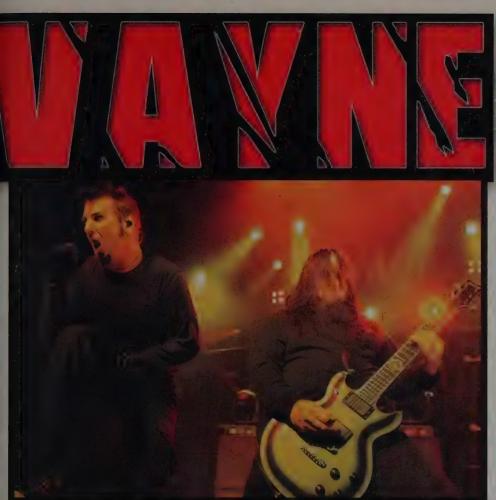


ZOMBIE, ROB: To label Rob Zombie as a mere "vocalist" would be doing this multi-dimensional performer a major disservice. Heck, even limiting him to being called a "rock star" only begins to scratch the surface of his varied endeavors. As a successful Hollywood direc-tor (House of 1000 Corpses, The Devil's Rejects), a gifted comic illustrator and a noted music producer, making his fun-house meets horror-movie rock and roll anthems is just one credit on Mr. Z's evermore-impressive resume. Though he's the first to admit that his strangely chanted singing style will never win any prizes for individual achievement, it's just another highly distinctive quality for this one-of-akind rock and roll Renaissance man.









The other major benefit is that you can continue to bring new material into your set. First you have one album's worth of stuff to play, then a year later, you can start bringing in the second album's stuff. It keeps everything very interesting for the band, and it makes it interesting for the fans, as well... especially if they come and see you more than once on a given tour. **HP:** How does this album compare to past

band releases?

CG: Right now it's hard to compare because we're still deciding which songs will make it onto the album. But I think it's safe to say that the fans will really get off on it because it expands upon everything that we do. It's heavy, but there's some new twists in there that will make everyone sit up and take notice. There's a lot of really cool stuff going on here.

HP: Did getting away from Mudvayne for a while last year to record and tour with HellYeah refresh you when you came back to this band?

CG: Yeah, absolutely. HellYeah was a very exciting project to be part of. I totally believe that there will be more albums and tours from that band because we all enjoyed being part of it. But if anything, it made me appreciate the music of Mudavyne that

Hit Parader: There was a rumor floating around earlier this year that you originally intended to make this a double disc. Was

Chad Gray: One of the things about the way

we work is that we're always discussing new ideas. There's never an 'off' button with us. We'll talk about new music, and keep writing and recording basically until someone comes and physically pulls us out of the studio and then hauls our recordings off to make an album. We've always been that way. We just love what we do— we get off on the creative process. Our goal is to always give as much to the fans as we can—whether it's on a new album or on stage. So, yeah, it was a thought to make it a double disc because we had enough music to do that. There was also a thought about putting out two separate albums at different times so we could just stay on

HP: What are the benefits of doing that?

CG: It allows you to focus on one thing... then on another. When we're in the studio together, then that's where our entire thought process is. That's all we think about all day and all night. But once we get on the road, our thought process totally shifts. Then it's all about the tour, the shows, the travel and interacting with the fans. It's not that easy to shift gears back and forth. We enjoy each aspect of what we do, but we thought it might be very interesting to just record as much music as we could-especially since the ideas were there— and then maybe put out two albums a year apart. That way a year from now we don't have to start thinking about the next album.

much more. Sometimes you need to do something a little different in order to get back your feelings for what you normally do. HellYeah was that for me. I loved doing it, but it also made me fall back in love with Mudvayne, which is one of the reasons why we've been so prolific in the studio while working on this album. With Mudvayne we've thankfully reached a certain level of success. But with HellYeah, it was back to Square One. It reminded me how tough it is to get a new band noticed. We worked hard at it, and made it work. But it was nice to come back to something that had a bit of history on its side. There are some major expectations associated with Mudvayne now. and that really is very cool.

HP: You're in your mid-30s now. Do you still get the same visceral kick out of recording and touring that you did when you were say, 25?

CG: When I was 25, Mudvayne still didn't have a record deal, so every day was a real challenge just to get by and to get the band a little recognition. But you can be so single-minded in your focus when you're that age. Everything revolves around the band. You go on the road for months at a time, and you don't mind if you have to eat Burger King three times a day—that is, of course, if you can even afford to eat three times a day. When you get a little older, and have been around the world a few times, you do gain a bit of perspective. But at the same time, that drive and determination is still very much there.

that even in their darkest hours—when older brother Max left their groundbreaking Brazdian heavy metal band Sepultura sock in ausch his own band. Soulfly—their familial bond was never particularly threatened. Even today, drummer logor doesn't fully enderstand why guitarist/vocalist Max chose the peak of Sepultura's then-still-burgeoning career to turn his back on the band that they had led to international metal prominence thanks to allowers such as Beneath the Remains and Chaos A.D. But with the advent of the Gavalera Conspiracy—a unit that Max and logor share with guitarist Marc Pizzo, and bassist are Duplanties—there can now be lifted doubt that these Brazdian Bash Brothers have reunited to once again shake up the prince heavy music world. Throughout the Cavalera Conspiracy's debut disc, inflikted. Max and logor prove that they are still without peer when it comes to creating a particularly savage, yet highly istenable brand of thrash metal axcess. Recently we sat down with the Dynamic Duo to discuss their past, then present and their future

for a band, but we just assumed that things like that would eventually take care of themselves... and they did. I started writing songs 12 hours a day, and making calls to see who might be interested in playing with us. It actually all came together quickly.

HP: How would you describe the music on Inflikted?

MC: I've been saying to people that it's like unleashing a monster that's been chained up for ten years. We don't just play music... we explode! We put together a band of young, hungry musicians to make this album. We didn't want a lot of big names; we didn't see the need to create an 'all-star' group. We wanted people who shared our passion, musicians who could share our joy for playing great, heavy music. Once we got that together, I took all of the songs I had been writing into the studio and let the band— and Iggor in particular— turn them into monsters. His drumming was like a touch of thunder and lightning being unleashed into these songs; it totally transformed them from what I had originally written into what you hear on this album.

IC: What was very interesting to me was that while my brother and I share so much, there had been many different styles of music that we had listened to and been motivated by over the last decade. So while we instantly fell into some old and familiar patterns, the people who we now are may be a little different from the people we once were. We each brought those different influences into the studio, and that made this music very different from anything we had done before. What I like is that you can still hear many of the "classic" metal elements that fans may expect, but you also hear a lot of new and unexpected things.

GAUALERA

HASH BROTHERS HALLING

In Farages. Wiles ed six loss of your or griting back sagelines tiret som?

Max Cavalera: It happened back in 2006 at the D-Low Memorial Show (an event stayed in honor of Max's rate step son) which was a perfect place for it to happen because it wasn't something that been planned or heavily promoted. It was something that occurred naturally, and as soon as we were both on stage, we revised how much we imposed playing together. Right then I know that we needed to work together again. There will always be a bond between us that is both nat-

ural and incredible

Ingor Cavalera: We are truly bonded by blood and bonded by metal. As soon as the music started, we were back in gear, like it had been ten minutes rather then ten years since we had last been on stage together. For us the challenge was to make sare that we could carry that artitude with us once we went into the studio, but we found that to be quite easy, easier than we might have expected. Once we committed to this, the music just flowed out of its. The beauty of working with your brother is that you really don't need to say anything. We can just look at each other and know what the other is thing when it comes to making music. MC: The instant that we decided to work together, we just moved ahead. We didn't have a name for the project or the musicians.

HP: We know that there had been some strain on you two over the years after what happened with Sepultura. How long did it take you to come to grips with your personal issues? IC: There's no question that for us it was first an issue of reuniting as family, and then reuniting as musicians. As brothers, there is always a degree of love and respect, but there were some things that needed to be addressed. But that was done very quickly and very easily. We knew what we wanted to do... so we just did it. The funny thing was that I had little interest in being in another metal band at this time. I was very into the electronic band that I had been working on for the last few years, so this kind of music was about the last

thing on my mind. It would have taken Max and only Max to get me to

play this kind of music again.

MC: As bothers, we knew we could overcome anything. My greater challenge was to bring Iggor back into playing metal. His head just wasn't into it at the beginning. But it's in his blood. He can't get away from it (laughs.) We have always had different personalities. I am more outgoing. He is a little quieter. But once it comes time to make music, we both come from a very similar place.

HP: We know that you used Logan Mader as the disc's producer.

Why?

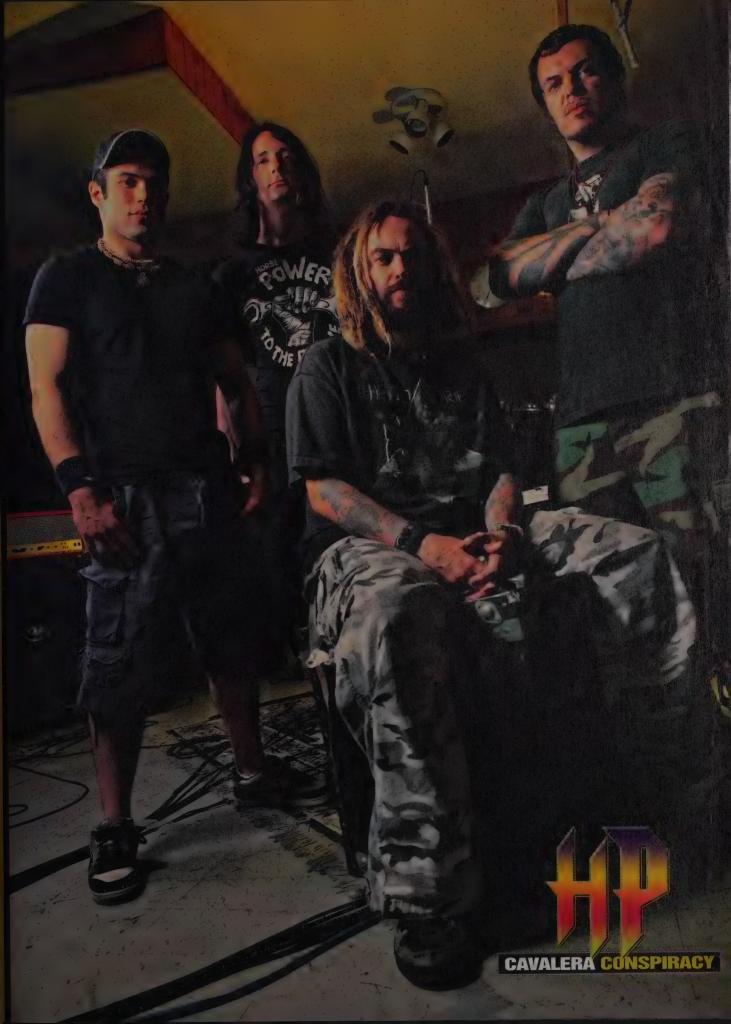
MC: I've known Logan a long time, since he was a guitarist in Soulfly. And I've always admired his production skills. He understands the kind of music that I like to play and he has a very interesting approach in the studio. He lets you play and experiment, but he isn't shy about injecting his opinions.

HP: Do you have a favorite track on the album?

MC: Maybe that would be the title track, *Inflikted*. That was one of the first songs I wrote for this project, but it was one that really came alive in the studio. Once Iggor got hold of it, there was a thrashy feel to it that my original

version didn't really have. I just get excited hearing it.

IC: I like so many of these songs; Sanctuary, Bloodbrawl, Utraviolent. They're all outstanding. All I know is that we are both very pleased with the way everything turned out for us both on a personal and professional level.





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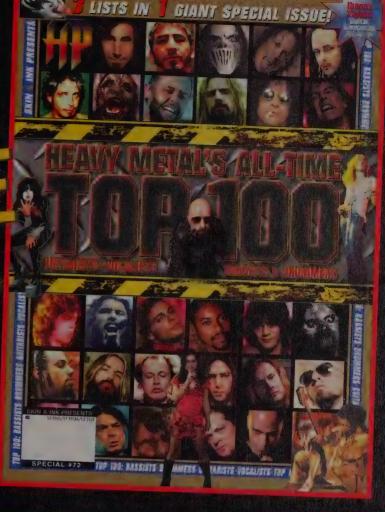


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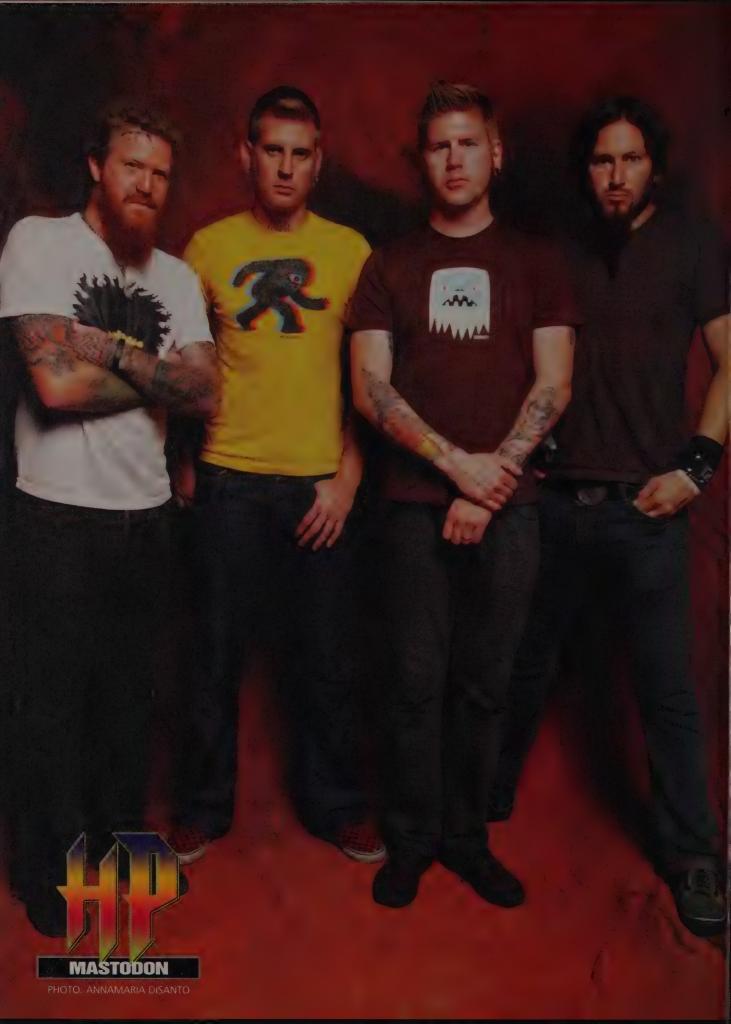




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GAMES&GEAR

TOYS IN THE ATTIC

BY FRANK CAFIERO

RONNIE

92 HIT PARADER

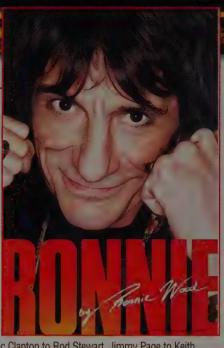
By Ronnie Wood

For the first time, a member of the world's most famous rock and roll band tells his—and their—story. Raw, unsanitized, nasty and fascinating, it's an incredible journey.

The first of his family to be born on dry land, Ronnie Wood came from a family of water gypsies and was raised in a council flat near London's Heathrow Airport. Growing up only wanting to paint and play music, Wood was always talented. And in the 1960s, he was often in the right place at precisely the right time—becoming the guitar player for everyone from Jeff Beck to the Faces and then to Rod Stewart. But Wood and his guitar-playing became super-charged when he joined The Rolling Stones. They were rock royalty from their earliest days, and from the first time he performed with the band, careening down New York City's Fifth Avenue on a flatbed truck, Wood has been at the center of the court and in the middle of the ferment. No band has ever combined the Stones' success—both artistically and materially—with their longevity. No other band has ever survived the creativity and clashes of such big personalities.

But with success came excess—and as mayhem and hysteria followed Ronnie on his adventures through the extremes of rock and roll, the partying got harder and his relationships—especially with Mick Jagger, Keith Richards and the women in his life—became increasingly complex.

A fascinating portrait not just of the Stones, but of the greatest rockers of the 1960s and beyond—from Eric Clapton to Rod Stewart, Jimmy Page to Keith Moon, Jimi Hendrix to Pete Townshend—**RONNIE** is a rich, revelatory book. Readers have never had a view of the rock world like this before.





SEVENDUST RETROSPECTIVE2



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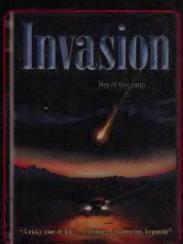
HPDVDREVIEWS

INVASION

On May 22, 2006, a secret investigation was launched by the NSSA into the events in and around Laton, California. The investigation revealed the deployment of Counter Measure 5 by the President and the CDC (center for disease control). Counter Measure 5 can only be deployed by order of the President and CDC in the event of a level Red emergency.

A meteor shower on the small town of Laton starts an invasion of a deadly alien species. Using human bodies as hosts the alien threat spreads from one infected human to another. Terrorizing the once peaceful small town as the infected numbers rise, authorities scramble to try to contain the infection before it reaches the large population of Los Angeles.

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BLY BOB THORNTON SEAN WILLIAM SCOTT AND SEAN SAFAREDON REPORT OF SEAR SAFAREDON REPORT OF SEAN SAFAREDON REPORT OF SEAR SAFAREDON REPORT

MR. WOODCOCK

Just when you thought the humiliation of grade school gym class was over, Mr. Woodcock arrives on DVD from New Line Home Entertainment on. The sadistic comedy stars Seann William Scott (American Pie films) as a self-help author who returns home to learn that his beloved mother Susan Sarandon (Thelma & Louise) is dating the one man he truly despises — his degrading childhood gym teacher and nemesis, Mr. Woodcock Billy Bob Thornton (Friday Night Lights) who had put him through years of mental and physical humiliation. Determined to prevent history from repeating itself, John sets out to stop his mother from marrying the man who made his life miserable. For more into go to www.newHinefilms:sang.



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CAMES & GEAR

TECH TALK WITH

BY P.J. MERKLE

FAGUNA COIL

ristina Scabbia may not necessarily like it, but she's gradually grown to accept the notion that at this point in her career the way she looks has just as much to do with her band's success as her powerful voice. That fact understandably bothers the strikingly beautiful Italian songstress. But as Lacuna Coil continue to work on the completion of their latest hard rocking masterwork—now set to be released in September, '08— Scabbia has come to realize that if her appearance helps open the door for her unit (which also features vocalist Andrea Ferro, guitarist Marco Biazzi, guitarist Cristiano Migliore, bassist Marco Coti Zelati and drummer Cristiano Mozzati) then the expansive, heavy metal sounds presented in their music should be more-than-enough to continue winning over the hearts of rock fans from coast to coast. That's just one of the ideas we discussed with Ms. Scabbia during this recent conversation.

Hit Parader: You've enjoyed success in America with both Comalies and Karmacode. How will the new album take Lacuna Coil to the next level of acclaim?

Cristina Scabbia: It's still a little early in the writing and recording process for us to know everything about what's going to happen on the next album. But I can say that what we're working on will hopefully amaze everyone who hears it. I don't want to sound too confident, but right now we're all just so pleased by what's being created in the studio. It's heavier than the music on the last two albums, but at the same time it's expanded the core elements of what is Lacuna Coil.

HP: Why has the band chosen to go in a heavier direction this time?

CS: A lot of it has to do with the way our sound has evolved on stage. We toured a lot with Megadeth last year. We basically went around the world with them. When you play in front of their audience every night— which is hopefully our audience, as well— you realize what songs the fans are responding to. They tend to be the heavier things. So I think that has a natural impression on you when it becomes time to write new material.

HP: What else can you tell us about the new material?

CS: While these songs are heavier, they are also very different from things we've done before. We're very

bold when it comes to experimenting in the studio. Nothing is really off-limits at this point. HP: Have you grown more comfortable with being viewed as a hard rock sex symbol?

CS: By now I hope I've learned to use my appearance to its best advantage. Being a woman who plays heavy music has always been a major help to me because it draws a great deal of attention towards the band, and that is a good thing. I understand that a vast majority of the people who play hard rock music are men, and that's fine with me. But as long as people approach me and the music this band makes with an open mind then I have no problems with any of it. I have always been treated with respect by the fans and by other musicians, and that's really all I can ask for.

HP: What's the best thing about being an attractive woman in rock... and the worst thing?

CS: The best thing is that I stand out from most everyone else. People quickly learn who I am, and that has been a big advantage for me. But anyone who believes that any success we've had is just because of the way I look is not being fair to us, or to the fans who support us. Who would buy an album because of the way the singer looks? They have to buy it because they like the music they hear.

HP: So the worst thing is not being taken seri-

CS: I honestly don't feel that has been a problem for me, but that would be the worst thing I could imagine happening. I have never had a problem showing off my feminine side, and I think everyone appreciates that. But that does not mean that I am trying to camouflage any musical weaknesses because of that. I am very fortunate because all the male rockers that I've met have treated me very fairly and very well. I have never felt any "backlash" because I am a woman.

HP: Paul Stanley of Kiss once said that you need "balls" to play hard rock— and we think he meant that literally. We assume

(Laughing) That is actually quite funny. Did he really say that? I think he probably meant it more in a figurative sense... otherwise it is quite silly. I think our music does have "balls" in that it is powerful and dramatic. But I don't think only men can effectively play hard rock music. In fact I know that is true. I would never want to sacrifice my femininity in order to succeed. Being a woman who plays heavy music has always been a major help to me because it allows me to approach the music from an entirely different perspective, and that is a good thing.

HP: Do the band's fans back home in Italy fear they've lost Lacuna Coil to America?

CS: No, not at all. The fans in Italy, and throughout Europe, have remained very supportive of us. That is where we enjoyed our first success over a decade ago. Because of our background, we still approach music from a different perspective than American bands. While at heart we are very much a heavy rock band, there is an ethereal element to what we do that is distinctly Italian. We are all very glad that American fans seem to be embracing what we are attempting to accomplish.

HP: How important is success to you at this point in your life?

CS: We pray for success every day. It's not for the fame or money. It's truly more about having the chance to have more people hear our music. We want to reward those fans who have made our lives so special. The fans back home in Italy take as much pride in our accomplishments as we do. There have been very few Italian bands that have been successful in the rock world. Our success is something that a whole nation is celebrating. We totally believe in what we're doing. We sense it is something special, and that feeling has thankfully been confirmed by many other people."



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